

CREATING SUSPENSE AND SURPRISE IN SHORT LITERARY FICTION:
A STYLISTIC AND NARRATOLOGICAL APPROACH

by

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Abstract

Suspense and surprise, as common and crucial elements of interest realised in literary fiction, are analysed closely in a sample of short stories, so as to develop a detailed explanation of how these forms of interest are created in literary texts, and to propose models for them. Creating suspense involves more conditions, necessary and optional, and more complication than surprise: the several optional conditions mainly serve to intensify the feeling of suspense the reader experiences. Surprise requires two necessary and sufficient conditions, with only a couple of optional conditions to maintain or ensure coherence in the text. The differences are considered attributable to a more fundamental difference between suspense and surprise as emotions. Suspense can be regarded as a *progressive* emotion, whereas surprise is a *perfective* emotion. As such, suspense as an interest is considered as a *process-oriented* interest, while surprise is an *effect-oriented* one. Suspense is mostly experienced while reading and has the reader involved with the story. Surprise drives the reader to reassess the story in the new light it throws on events and to look for some further message; this is often a main aim of the literary fiction which ends in surprise.

To the memory of my mother.

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CHAPTER 1 INTRODUCTION

1.1 Background of the present study

It has been fully three decades since the comprehension and processing of texts and stories began to be investigated widely and enthusiastically through experiments by psychologists (e.g. Thorndyke 1977), AI researchers (e.g. Wilensky 1983), psycholinguists and text linguists (e.g. van Dijk 1972; Rumelhart 1975; Schank and Abelson 1977; van Dijk and Kintsch 1978). Almost all of these studies have focused upon simple stories with a single plot and one main character, or stories devised by experimenters for their particular experimental purposes; whereas examination of literary narratives as a kind of stories seems to have been postponed for later attention, most probably because of the complexity and the idiosyncratic features of the content and the discourse organisation of individual literary works. Indeed, this fact is parallel to the phenomenon that the affective variable, the interest taken in and enjoyment of reading, and emotion or feeling has attracted little attention until the late 1990s, when academic attention turned to affect or feeling in reading literature rather than simple interest. The recent studies in philosophy and psychology, and developments in empirical study of literature, as well as more recent work on neuropsychology (e.g. Damasio 2000, 2003), have begun to suggest that feelings or emotional responses are a very characteristic mode of understanding literature and play a central role in our experience of literary narratives, as well as other forms of art (e.g. Miall 1986, 1988a, 1988b, 2006, Carroll 1997, and van Peer 1997).

This section is going to outline the background against which the present study will be carried out by presenting major suggestions about the two factors, interestingness and affect or feeling, and how they have been dealt with in related fields such as psychology, psycholinguistics, or narratological approaches with the introduction of most recent developments in studies of reading literature.

1.1.1 Interestingness in reading narratives

The nature or role of “interestingness” (used as derivatively as a nominal counterpart of the adjective ‘interesting’ by Schank 1979 and Kintsch 1980) and affect in text comprehension came to be studied more intensively in the 1980s and 1990s. The role of interestingness, as well as affect, in processing a story has been a centre of investigation since the late 1970s. A variety of suggestions have been made by the psychologists and psycholinguists, which can be grouped into three: interestingness as (i) triggering conditions (Schank 1979; Kintsch 1980; Hidi and Baird 1986; and Tan 1994); (ii) effects created as a result of processing (Kintsch; Dijkstra et al. 1994; and Hidi and Baird); and (iii) conditions to maintain the reader’s interest (de Beaugrande 1982; Hidi and Baird; and Schank). Schank (1979), for example, considers interestingness to be a factor controlling inference: people tend to pay attention to something interesting and make inferences only to the extent they find something interesting. Hidi and Baird (1986) indicate that, in finding information interesting, one is “compelled to increase intellectual activity to cope with the greater significance of incoming information” (184).¹ Kintsch argues that inferences are drawn particularly by unexpected

¹ Hidi, Baird and Hildyard (1982, 68) empirically demonstrate that in narratives, the most interesting idea unit tends to be rated as important by adult readers. Similarly, Bower (1982) provides empirical evidence that

manners of expression, whereas cognitive interestingness in particular is an outcome of a process in which surprising or anomalous information is resolved in the context of the story: we find something interesting as a result of cognitive processes. Hidi and Baird (1986) suggest that interest is also an affective reaction elicited by intellectual efforts made when the reader responds to an event of special significance. De Beaugrande (1982) argues that interest is one of the crucial variables affecting readers' reactions, especially crucial for motivation and memorability; he argues the necessity of integrating into a story grammar a large picture of communication and cognition in which the telling and enjoyment of stories is a long-lasting component of human activity. Hidi and Baird (1986) again claim that interestingness needs conditions to 'maintain' itself. In a psychological approach to interest in film viewing, Tan (1994) suggests that interest is an inclination to pay attention to a film and to watch it intensely.

1.1.2 Suspense and surprise as interestingness

De Beaugrande (1982) argues that interest and surprise are both 'real' and 'valid' components of story schemata among many factors observed in the stories of the oral tradition from which short stories originated. Many other studies empirically examine individual variables of suspense, surprise or curiosity. Most of them are devoted to the making of suspenseful stories or dramas and the mechanism by which readers experience suspense (e.g. Brewer and Lichtenstein 1981, 1982 etc.; Zillmann 1980, 1996; Gerrig 1989; de Wied 1994;

people tend to consider something unusual and novel as more important. Dijkstra et al (1994) empirically support the view that people tend to show an affective reaction towards an event which turns out to have a significant influence on the outcome of a literary story. All these can provide empirical support for the idea of interestingness of group (i).

Luelsdorff 1995; Pioto-Pablos 1998; and Vorderer et al. 1996 which is an anthology of mainly psychological papers on suspense). They usually conduct experiments for obtaining statistical data so as to verify their initial hypotheses, but they usually look at just a few stories—literary or often more entertaining narratives. Also, many of the empirical studies are more focused on a single specific aspect of suspenseful stories, such as uncertainty, reordering of events, resolution, or readers' expectation of time, and remain less exhaustive and comprehensive. In literary fiction, there seem to be more factors involved, such as perspective manipulation and variation in characterisation, as will be reviewed in Chapter 2. Another point that should be as necessary as the perspective manipulation for readers to experience suspense is their emotional involvement or 'empathy' with favourable or liked protagonists and commitment to a certain desirable outcome (cf. Zillmann 1980, 1996). The previous studies do not seem to have questioned what makes the reader involved with the story.

Even in relatively comprehensive research by Zillmann (1980) and Luelsdorff (1995), the range of data (i.e. stories) to be examined seems still limited both in kind and variation. As Vorderer (1996) indicates, "these are texts that ... are marked by a lack of variation, innovation, and ambiguity and do not demand that the readers be accomplished in actively generating meaning" (236). Considering that their choice of the texts from typical suspense stories, such as James Bond thrillers or John Grisham's novels, seems to have resulted in "the prototypical case of suspense reception" (Vorderer 1996, 236), still much potential is left for us to see if their models and hypotheses can be applied in the case of suspense creation in literary texts, and are adequate to account for the suspense experienced by the reader.

A feeling of suspense in reading a crime fiction or a thriller may be more intense, with a sense of thrill, than in the reading of literary stories. Literary texts do not always arouse

such an acute, intense feeling of suspense as more popular thrillers do. Readers experience some suspense, however, although to a lesser degree, even in a story such as Joyce's "Two Gallants", where no death or physical violence occurs but they become curious about whether Corley, the protagonist's friend, will get money from a street girl or not. How are the makings of this kind of suspense explained and to what extent are previous paradigms able to explain them?

Surprise in the story has attracted attention as well (e.g. Brewer and Lichtenstein 1981, 1982, etc.; Meyer et al. 1991; and Stiensmeier-Pelster et al. 1997), but it does not appear to have been so widely researched as suspense. Considering the fact that not only crime fiction but also literary stories by authors such as Mansfield and Hemingway employ the technique of the surprise ending in their works, it should be well worth examining how surprise is created in literary texts and how it affects readers' response, enjoyment and interpretation of the stories.

Furthermore, it should be noted that literary stories usually combine suspense and surprise rather than containing either of them alone. Considering the kind of data and the tendency to focus on individual factors, it is not particularly surprising that none of the previous studies has seriously examined effects of combination. On the part of narratology, however, Chatman (1978) points out this combination in one of Dickens' novels, to be reviewed later in Chapter 2. With short stories as the main texts in the present study, attempts will be made to find out what combinations of suspense and surprise tend to be involved in my selected short stories.

A third factor of interestingness or interest (terms to be used interchangeably with the same meaning), which has been often discussed in parallel with suspense and surprise, is curiosity (e.g. Brewer and Lichtenstein, 1981, 1982; Booth 1961; Sternberg 1978). But it

seems hard to take it as a variable equal to suspense and surprise. Curiosity can be regarded as a response or state of mind in the reader in reading stories and narratives of every kind. It is probably impossible to find readers who are not curious at all, on any level. Moreover, it seems difficult to distinguish being curious from being interested. We can say that we are curious to know something, because we are interested in it; or that, as we find something interesting, we become curious to know more about it. A suspenseful reader can become curious as well. Because curiosity may be too general or broad a category of feeling experienced in reading literary fiction, the present study will concentrate on the two variables of suspense and surprise.

1.1.3 Emotion in reading literature—recent trends and developments

The other element, of affect or feeling, which is today more often called *emotion*,² and its special significance in reading and understanding literature have been receiving more attention from philosophers, psychologists (e.g. Hjort and Laver eds. 1997) and researchers adopting interdisciplinary, empirical approaches to literature (e.g. Miall and Kuiken 1994, 1995; Kuiken et al. 2004; and Zyngier et al. 2008), especially since the late 1990s, and seems to have been on the rise in recent years. New research at the forefront of this area seeks empirical evidence of the experience of literary reading in recent neuropsychological studies and ultimately suggests the evolutionary implications of reading

² Damasio (2003, 28) distinguishes feelings from emotions, suggesting the former seems to be a prompt to action and the latter inaction. However, as Miall (2006, 82) argues, this does not seem to be perfectly indisputable and it should not be a matter of central concern here to discuss a more plausible distinction between the two either, so that I will use ‘emotion’ and ‘feeling’ interchangeably, with the former a little more preference to the latter.

literature (see Chapters 9 and 12 of Miall 2006; and Carroll 1997).

Almost in parallel with these developments, there has emerged a ‘cognitive poetics’ (e.g. Stockwell 2001, Semino and Culpepper 2002, and Steen and Gavins 2003), which is now flourishing. This approach aims to offer “cognitive hypotheses to relate *in a systematic way* ‘the specific effects of poetry’ to ‘the particular regularities that occur in literary texts’” (Tsur 2002, 281, with original emphases). To put it more simply, “some powerful new tools for formal analysis of texts” (Miall 2006, 35) have been developed. Despite the contention put forward by Stockwell (2002) and Steen and Gavins (2003) that cognitive poetics is about reading and that literature is “seen as a specific form of everyday human experience” (1), cognitive poetics seems to have thus far been interested in how the existing cognitive theories can be applied to and account for certain phenomena of literary texts chosen and has not taken “feelings seriously under consideration” (Miall 2006, 46).³ Cognitive approaches do mention their awareness of ‘enjoyment’ or ‘pleasure’ as a primary object of reading narratives (Emmott 2003, 145) or an emotional process or a felt experience which “can often be” (Stockwell 2002, 151) observed in reading literature.⁴ Yet their major concern still appears to lie in utilization of literary texts as something subsidiary to testing the theories, paying no proper attention either to feelings or to literary narratives. Miall (2006) argues:

... the cognitive approach has not yet worked out a framework for considering the

³ See also Emmott’s entry of “Narrative Comprehension” in Herman et al. (2005, 351).

⁴ Recent narrative studies, of course, do not always take a strictly cognitive approach. Among them is one noteworthy study by Cobley and Haefner (forthcoming). They offer a DVD viewers/consumers oriented view, taking emotions into consideration of narrative processing on the basis of Peirce’s concept of “abduction,” which “relies heavily on ... stored knowledge, expertise, experience—knowledge that is buried deep in consciousness but which is usually called up through an affective connection and therefore bears the character of a ‘guess’.” At least a few other recent studies (e.g. Palmer 2004 and Herman 2007) do take notice of emotions or consciousness but it should be noted that they focus on emotions and/or consciousness of *characters* described and/or interpreted in the story, rather than those of real *readers*.

literary field as a whole, and by this I mean in particular reception issues, what it means to read a literary text. As a result cognitivism is at risk of making two other disabling mistakes: blurring the distinctiveness of literature, when the issue of literariness should be pursued not only theoretically but as an empirical question; and failing to inquire into the reader's experience of literature, in particular the processes of feeling that are central to literary reading. Moreover, since the cognitivist approach has positioned itself as a model for a new kind of educational engagement with literature, this development appears to place interpretation back at the centre of the literature classroom, with potentially unfortunate effects. (39)

As hinted in the earlier quotation from Steen and Gavins (2003), one of the major reasons for this to happen can probably be a position which literary texts or literature as a whole have been assumed to take in the humanities and related studies. Not only in literary criticism but also in stylistics and narratology, literary texts (especially canonical literature) have been viewed as materials from which some profound, or occasionally even esoteric, interpretation should be drawn or a suitable means of demonstration of the linguistic and narrative theories. It looks as if the fact that literature or stories exist in the first place as artworks which are read, enjoyed and consumed by general readers has been entirely forgotten.⁵ In contrast, a more fundamental shift of focus seems to have occurred in empirical approaches to research in literary reading and has redressed some imbalances: the empirical study of literature focuses on real readers at least and the research of reading literature adopts a more 'down-to-earth' approach based on the idea of literature as something to be read by ordinary readers.

The role of feeling in literary reading has been better researched by Miall and his colleague among others, with special emphases on empirical studies on actual readers. As mentioned earlier, their main contention that emotions are central to experiences of reading literature (as is found in the quotation from Miall 2006) seems to have become a consensus

⁵ For more detailed discussion, see Miall (2006, 1-4 and 35-9).

now among some scholars. For example, Carroll (1997) argues from his philosophical view that “the emotional address of the narrative artwork” (191) commands and shapes the audience’s attention, enables them to understand narratives and motivates the audience’s engagement with them. Van Peer (1997), based more on empirical results, suggests that emotions, intimately related to cognition, are “important mechanism guiding and sustaining our attention” (221) and “basically *processing devices* ... they *trigger* a reevaluation of our goals, plans, and concerns” (220) and that literature not only draws and sustains readers’ attention but extends and enriches their sensibilities, the assumption at the very core of *foregrounding* (222).

Emotional responses while reading bear no less relevance and significance in the present study than interestingness or interest, as will be presently explained in Section 1.2, and Miall’s studies seem to have made specific suggestions regarding the emotional experiences and the role of feeling in the process of literary reading, a few of the main theoretical proposals from Miall (2006) as well as his other earlier studies will be reviewed in what follows.

First of all, affect (e.g. Miall 1989) or feeling (Miall 2006) is defined as “a subjective experience without the overt signs and incentives to action of emotion, including ... feelings that have little or no cognitive content but which operate immediately and judgements, preferences, and the like” (Miall 2006, 53) and regarded as the key agent in the comprehension of literary narratives. Miall (1988a, 1988b, 1989, 1990) argues that the comprehension process of literature should involve processes that “‘determine the shape of what is read’ which cannot properly be explained as ‘conventions’ at all”, since “too much individual variation is apparent as soon as actual readers are studied” (1988a, 159). A different set of forces, from other competencies of ‘the ideal reader’ posited by Culler (1975)

(Miall 1990, 338), or even different principles from those which seem to be at work in the understanding of simple stories or texts such as expository prose or newspaper articles (Miall 1989, 56), seem to be involved. It seems very unlikely that a literary text consists only of parts whose meanings are indeterminate, however. Following Iser (1978), Miall (1988a, 1988b, 1990) identifies the act of reading as a two-level process: at Level 1, the reader will readily grasp meanings of certain sentences, phrases or parts of a text, where a set of norms, conventions or cultural references necessary for comprehension seems to be familiar and existing schemata are available; at Level 2, existing schemata or conventions cannot provide any definite meanings, so that the reader is required to make an interpretative effort to find meaning in parts of a text which contain foregrounded features or where initial meanings seem inappropriate or no meanings can be realised at first. At Level 2 literary texts reveal their indeterminate characteristics (Miall 1988a: 162-3) and the reader tries to seek meanings for indeterminate parts of a text by consulting their feeling or emotion (1988a, 163).⁶

In short, literary reading, Miall proposes, is an interactive process between text and reader and comprises a “defamiliarization-recontextualization cycle” (Miall 2006, 145). When the reader reads a poem, for example, and encounters a part where a certain phrase sounds striking (i.e. defamiliarizing) due to repetitive appearances of some specific vowel. Having a distinctive feeling, then, the reader “experiences subsequent shift in understanding: this appears to involve a search for meaning guided by the feeling that foregrounding has evoked. A new understanding emerges downstream of the moment of foregrounding,

⁶ Miall carried out several experiments by using the opening paragraphs of “Cat in the Rain” by Hemingway and of two stories, “A Summing Up” and “Together and Apart” by Virginia Woolf. Experimental results show that readers tend to focus or evaluate the same point in texts. They tend to agree with one another which parts of a text require Level 2 comprehension, but differ considerably in their response or in their interpretation (Miall 1990, 337). Miall (1990, 325) points out that it is obvious from the review of critical essays for readers to reach quite different conclusions about the significance of the same story. For justification of the idea that affect must play a central role at Level 2 understanding, Miall (1988a, 161-5) refers to Zajonc (1980), Miall (1986), Bock (1986) and Buck (1985).

approximately one to two minutes later”, that is, “the concept or experience that was defamiliarized at the moment of foregrounding becomes recontextualized” (145). In addition to foregrounding at the lexical level, as Miall (2006) suggests, narrative episodes also provide the reader with “another frame within which shifts in feeling and understanding are likely to occur” and their most significant feature is that the episodes provide “a thematically distinctive topic requiring a shift in the reader’s understanding” (148).⁷ Miall (2006) concludes that in evolutionary terms, literary response can be understood as “a theory of *dehabituation*”:

Response to literature promotes an offline turning of emotional and cognitive schemata, with a particular focus on resetting the individual’s readiness for appropriate action. The central observation is that literature facilitates this process through an array of formal features.... I advanced a case for foregrounding, but equally important evidence for figurative and narrative structures should also be assessed, structures that contribute equally important formal building blocks to the distinctive properties of literature. Overall, it can be proposed that it is the reception process initiated by these structures that make literary reception unique. (197)

1.2 Aims and objectives

It seems clear by now that there is a distinction between interestingness or affective variables as linguistically or structurally ‘realised’ in literary texts, and interestingness

⁷ As another process distinctive to experiences of literary reading, Miall (2006) suggests empathy. Although the other two may probably involve reflection or self-understanding, empathy can be “the greatest challenge to self-understanding ... while the reader is invited to empathize with a character” (150) in literary fiction. Whereas the reader may find events characters experience in the fictional world “resonant with implications for self understanding”, reading literature may require us “to see and to respond to many things that may be difficult to confront” (150), hence challenging our self-protective mechanisms. Empathy has been studied more seriously in recent years than years previously (e.g. Keen 2006).

‘experienced’ in reading those texts. The distinction assumes the idea that “narrative has only a potential existence until it is realised in the act of delivery to an audience” (Palmer 1996, 438). Interestingness potentially has existed in the story since its birth, but it cannot be experienced as such and is unable to achieve its primary aim until the reader reads the story and emotionally or intellectually responds to what they read as something interesting. With this distinction taken for granted, interestingness from the psycholinguistic or psychological viewpoint corresponds to the one experienced by, or affecting, the reader, while the interest and affective variables suggested mainly by literary critics and narratologists amount to those existing in advance within the literary text. Before presenting aims of the present study, I will make a few more remarks on a related issue, that is, how to capture the two notions, interestingness and emotion outlined in Section 1.1.

Based on the reviewed research, it can be clarified how to conceive of these two notions in the present study as a working hypothesis or assumption. The previous suggestions overall put more emphasis on cognitive aspects of the notion, ‘interestingness’ can be described as follows:

As a psychological cognitive process, interestingness triggers inferences or other mental activities when understanding a literary text, is caused while reading and understanding, and is maintained by or maintains the reading activity and/or the text itself.

In other words, interestingness can be an indispensable *cognitive* process in reading literary fiction, which facilitates understanding of the text and provides pleasure and enjoyment of reading. On the other hand, feeling can be regarded as being more emotional under the Miall definition (2006, 53), here quoted again: “a subjective experience without the overt signs and incentives to action of emotion, including ... feelings that have little or no cognitive

content but which operate immediately and judgements, preferences, and the like”. This definition seems to capture well enough the subjective nature of an individual reader’s response and emotional reaction which pertain to reading literary texts. Both interestingness and emotion should be necessary in reading literary narratives, being equally crucial: they are two mental activities which are essential for a reader to comprehend and, among other things, to *enjoy* literary texts. Tan (1994, 16) claims that interestingness is a constant “emotion” throughout the episode but the present study takes it as follows: interestingness as a cognitive process is inseparably interrelated with the experience of subjective emotions and neither can be disregarded in reading literary narratives.⁸

In this thesis, *suspense* and *surprise* as specific realisations of interestingness in literary fiction will be focused on and will be closely examined in the real texts. That is to say, an attempt will be made to scrutinise what makes literary narratives suspenseful and surprising both on the discourse structure and the story levels. Although it may be difficult to separate the two levels, an attempt will be made to find out if there are any patterns in which the factors analysed on the two levels interact with one another, both within a level and across the levels, to produce suspense and surprise, in a way in which the specification of certain kinds of formulae will preferably emerge. The task requires analyses of elements which are considered to create interest and arouse feelings or emotional responses on both the narrative discourse structural and the event structural level. Elements on the discourse level refer to stylistic elements that are linguistically realised in text and detailed analyses of stylistic features of stories will be performed. As will be outlined in Chapter 3, there are various categorisations of narratives and in narratology today the trichotomy such as ‘story, text, and

⁸ Close interrelations between emotion and cognition have been pointed out by some psychologists. See, for example, Izard (1977, 38-9). Comprehension at the cognitive level while reading is as important as emotional reactions and eventually these two must function inseparably in the process of understanding literary stories (e.g. Palmer 2004, 116-7 and van Peer 1997, 218-9).

narration' (Rimmon-Kenan 1983) or 'fabula, story and text' (Bal 1985) appears to be preferred to the more traditional dichotomy of 'story' and 'discourse' (Chatman 1978). This study will follow the more basic two-level framework of Chatman.

The fact that literary narratives of many kinds contain factors of suspense and surprise with varying degrees is often felt as incidental and has been neglected by literary critics. One of the possible reasons for this is that feelings of suspense and surprise are regarded as being associated with 'mere' or low entertainment. Literary critics conventionally tend to believe that a piece of venerable literary work belonging to the group of literary canons with any entertaining elements, such as suspense and surprise, may lose its aesthetic value, never being acceptable or admirable.⁹ This kind of attitude towards literary fiction, however, seems to be limited, not conforming to the realities, as already suggested by recent studies in literary reading in Section 1.1.3. Even an example of literary canons can be observed to contain elements of suspense and surprise as well as other various elements of interest (cf. Booth 1961, 124-37 and Lodge 1992, 71). As Kintsch and de Beaugrande indicate as well, if a text does not contain any interesting elements, it may not be worth reading in the first place.

In the light of experiences of reading literature, suspense and surprise as experienced while reading literature can be emotional responses to the text. The reader responds to narrative elements which create suspense and surprise in the story and those elements can be regarded as performing a sort of foregrounding function at the macro level of the narrative

⁹ Forster (1927), for example, claims: "curiosity is one of the lowest of the human faculties.... Curiosity by itself takes us a very little way, nor does it take us far into the novel—only as far as the story" (87-8). Also with regard to suspense, as well as surprise which he seems to take to be a subtler device to "lead us nearer to literature" (160) than suspense, Forster considers it to be a strategy which serves only to keep a naïve, primitive, tired audience awake by continuously having them wonder 'What would happen next?' Although Forster recognises that "the backbone of a novel has to be a story" (41), the story is "the lowest and simplest of literary organisms" and any elements associated with entertainment, so to speak, do nothing but maintain this backbone of the novel.

discourse. These factors are very important not only for enjoyment but also for better comprehension of the story. Analyses to be performed in this study primarily focus on how suspense and surprise are created in literary texts and take a strictly text-based approach; at the same time, because suspense and surprise are emotional responses of the reader as well, analytical processes will naturally address themselves to the reader, their emotional responses and reading processes with much introspective efforts. As suggested in the middle of the last quotation in Section 1.1.3, “figurative and narrative structures” which “contribute equally important formal building blocks to the distinctive properties of literature” should be assessed. They are elements other than language *per se* which are integral parts of literary texts and probably include characters, perspective, narrative time and narrative episodes, to name only a few. Thus, the text analyses to be offered will simultaneously show how narrative structural elements creating suspense and surprise could contribute to experiences of reading literature.

The main aim is to present analyses of literary texts undertaken from stylistic and narratological points of view with the aid of insights and suggestions from psychology and psycholinguistics and propose models of literary suspense and surprise based on the textual analyses. The analyses and resultant models are with implications and reflection on emotional responses and reading processes. Considering critical comments by Miall (2006) introduced above, this study will not take the ‘cognitive’ approach now in fashion. More traditional and plain tools will suffice instead with the intention to keep closer to ordinary readers who do not (or do not need to) have technical knowledge about literary devices. Then, the model proposed eventually needs to be tested by empirical studies to see whether the analyses provided are appropriate and replicable. Because of the space given, however, conducting surveys using English native speakers or equivalents as informants, including

statistical analyses if necessary, will have to await another opportunity for the present author or other interested researchers in the empirical study of literature or other related disciplines to launch the enterprise. The analyses presented will be expected to provide recent studies on emotion and literary reading with some additional suggestions or new insights about the relations between emotional responses of the reader and narrative elements that operate at the discourse or textual level as well as some support for the suggestion that the emotions will contribute to or better comprehension of the literary narratives. It is hoped also that this study will show a potential for a new direction of stylistics and narrative studies.

Literary texts to be analysed are selected from among narratives in which suspense and/or surprise can be observed as playing a main or influential role in bringing about interest. They are mainly modern and contemporary British and American short stories; but also short stories translated into English from other languages and read worldwide such as stories by Chekhov and Maupassant, well-known for their renowned skills of writing short stories, are included. Excerpts from novels or stories from earlier centuries will be referred to where necessary.

1.3 Organisation

Chapter 2 will first provide comprehensive review of previous suggestions about suspense and surprise made in stylistics, narratology, psychology and psycholinguistics; it will assess respective conditions for suspense and surprise creation in terms of adequacy in accounting for literary suspense and surprise and applicability to them; and it will raise issues of further enquiry to be explored in Chapters 4 and 5. In these two chapters, literary

suspense and surprise will be analysed on the basis of the suggested conditions within a linguistic or stylistic and a narratological frameworks briefly explained in Chapter 3, and models for them are provided at the end of the chapters respectively. Chapter 6 reviews and compares the two models proposed, focusing more on their cognitive and emotional aspects in reading comprehension in terms of the two notions of interest and emotion offered in Section 1.2 and, with the aim of shedding new light on the two interests, attempts comparative discussion. Then, the analyses performed will be assessed in relation to the role of emotion in reading literary fiction, basically along the line reviewed in Section 1.1.3. Finally, problems and issues which cannot be covered in this thesis but have potential for future enquiry will be addressed.

CHAPTER 2 SUSPENSE AND SURPRISE: PREVIOUS STUDIES AND PROPOSALS FOR FURTHER RESEARCH

Suspense and surprise can be regarded as affective variables which are realised in stories as concrete and perceptible forms of interest and are experienced by the reader as such. Suspense has inspired a considerable amount of research, mostly from psychologists, and has presented itself as a controversial issue to a degree, whereas the analysis of surprise seems to remain a less frequent, popular area than that of suspense. Sections 2.1.1 and 2.1.2 will offer a comprehensive review of how creation of suspense has been conceived from two perspectives, literary and narratological on the one hand, and psycholinguistic and psychological on the other. In Section 2.1.3, an assessment of whether these studies give an adequate and successful account of suspense in literary fiction and an exploration of the possibilities of further research by referring to a few short stories will be made. Similarly, Section 2.2 will review and assess previous studies on surprise, where Sections 2.2.1 and 2.2.2 will be allocated to a survey of the previous studies from literary and narratological approach, and psychological and psycholinguistic perspectives respectively. In Section 2.2.3, the validity and applicability of the previous research with respect to literary texts will be discussed and any further investigation will be sought with reference to a few short stories as examples.

2.1 Suspense

2.1.1 Previous studies I: literary and narratological approaches

Narratives have to keep the reader interested in them. To do so, they usually raise questions in readers' minds and present the answers after some delay and this is, as Lodge (1992, 15) claims, the only way to sustain suspense.¹ Lodge roughly divides the questions raised into two kinds: questions having to do with "causality (e.g. whodunnit?)" (14) and questions to do with "temporality (e.g. what will happen next?)" (14). The prototypical example of the former question will be asked by the reader in the classic detective story and the latter by the reader in the adventure story. Lodge associates an effect of suspense particularly with the adventure story and the thriller, or a genre combining detective story and adventure story. In these kinds of narratives, protagonists are continuously put into situations of extreme jeopardy and can successfully arouse in the reader a feeling of sympathetic fear and anxiety about the character's destiny (Lodge 1992, 14).

It seems that the common strong association of the technique with popular fiction has made modern literary authors despise it as a literary device.² However, in the 19th century, there were well-known writers who consciously borrowed devices to create suspense from popular fiction to serve their own needs. As an example, Lodge refers to Hardy's novel, *A Pair of Blue Eyes* (1873). This lyrical, psychological novel contains a classic scene of suspense showing Hardy's debt to such devices. Elfride, on the top of a cliff overlooking the

¹ The word 'suspense' came from Latin (*sus-pendere*) and originally meant 'to hang.' A man clinging by his fingertips to the cliff-face, being unable to climb up, must literally be one of the most suspenseful scenes imaginable. See Lodge (1992, 14).

² For one of the representative notions, see footnote 4 in Chapter 1 which quotes E. M. Forster's claim.

Bristol Channel, uses a telescope to try to see the ship which is bringing her secret fiancé back from India. She is accompanied by Henry Knight, a friend of her stepmother. He has made advances to her and she is guiltily becoming attracted to him. When they sit on top of the cliff, the wind blows Knight's hat towards the edge. He tries to retrieve it, but realises that he cannot climb back up the cliff which terminates in a drop of several hundred feet. Elfride does her best to assist him, but makes things even worse. Eventually Knight is rescued by her; but the cliff scene is prolonged from Chapters XXI to XXII, for over ten pages, until the rescue scene, and in the middle of this suspense scene Knight's philosophical reflections on geology and natural history are described:³

- (1) Time closed up like a fan before him. He saw himself at one extremity of the years, face to face with the beginning and all the intermediate centuries simultaneously. Fierce men, clothed in the hides of beasts, and carrying, for defence and attack, huge clubs and pointed spears, rose from the rock, like the phantoms before the doomed Macbeth. They lived in hollows, woods, and mud huts—perhaps in caves of the neighbouring rocks. Behind them stood an earlier band. No man was there. Huge elephantine forms, the mastodon, the hippopotamus, the tapir, antelopes of monstrous size, the megatherium, and the mylodon—all, for the moment, in juxtaposition. Further back, and overlapped by these, were perched huge-billed birds and swinish creatures as large as horses. Still more shadowy were the sinister crocodilian outlines—alligators and other uncouth shapes, culminating in the colossal lizard, the iguanodon. Folded behind were dragon forms and clouds of flying reptiles: still underneath were fishy beings of lower development; and so on, till the lifetime scenes of the fossil confronting him were a present and modern condition of things.

These images passed before Knight's inner eye in less than half a minute, and he was again considering the actual present. Was he to die? The mental picture of Elfride in the world, without himself to cherish her, smote his heart like a whip. He had hoped for deliverance, but what could a girl do? He dared not move an inch. Was Death really stretching out his hand? The previous sensation, that it was improbable he would die, was fainter now.

However, Knight still clung to the cliff. (209-10)

³ Jacobus (1979, 41-3) also indicates from a literary critical standpoint that this is a scene of literal suspense.

Sternberg (1978) appears to share the view of Lodge in that he compares and strongly relates suspense to curiosity and characterises suspense, as well as curiosity, in terms of lack of information. However, Sternberg is more specific where he suggests that suspense arises out of lack of desired information regarding the outcome of a conflict “that is to take place in the narrative future, a lack that involves a clash of hope and fear” (65), and thus essentially is related to the dynamics of the ongoing action. What sustains suspense is, in Sternberg’s view, the clash of the reader’s hopes and fears about the outcome of the future confrontation caused by the writer’s postponing the answers.

Sternberg provides revenge tragedies such as *Hamlet* as an example in which this interest is effectively employed. The protagonist seeks to identify the criminal or establish his guilt, while the reader is given an omniscient viewpoint and is informed of the antecedents of the crime soon after the beginning of the story. Convention leads us to expect in advance that the murderer will eventually fall. The future, however, must be at some points as opaque to the reader as to the avenger: the circumstances of the revenge and most of the consequences can vary and be subject to dynamic ambiguity. Thus, the prolonged postponement of the catastrophe creates “a complex of different forms of suspense—retardatory, actional, and psychological—which becomes essentially intense when the revenger is a rounded and sympathetic character” (179).

Being even more specific and developed than rather comprehensive views from literary perspectives above, Toolan (2001) focuses on suspense *based on plot*, rather than “the arguably less-powerful suspense created by delayed identification of the true perpetrator in crime and detection stories” (99), and presents pairs of conditions of suspense creation, as well as surprise to be reviewed later. The plot-based suspense arises when those conditions are met:

- (2) a. the narrative ‘forks’ in a Barthean sense of reaching a point of development where very few (often just two) alternative continuations or outcome is [sic] highly predictable, so that one or two (just a few) narrative completions are clearly ‘foreseen’ by the reader.
- b. at this point of narrative forking between broadly predictable completions, both or all such completions are ‘withheld’: the disclosure of just which completion obtains in the present narrative is noticeably delayed, beyond its earliest reasonable report. (100)

As the quotation shows, there are two factors in the first condition of suspense creation that were not noticed before: narrative forks and foreseeability. Regarding narrative forks, what seems to be meant by Toolan virtually refers to the same thing as the point Sternberg indicates by ‘a clash of hope and fear’ involved in a lack of information about the future outcome. In brief, it is commonly indicated that a conflicting narrative event or situation usually has at least two separate outcomes. In “Indian Camp” by Hemingway, for instance, there is a scene in which an Indian woman is in labour. Nick’s father is helping to deliver her baby, but her screaming and caesarean section without anaesthesia make this scene somewhat tense and suspenseful. The reader’s ultimate concern in this scene would be with the mother and the unborn baby: can she survive the labour and have the baby born alive as well? This is probably the question that occurs first to the reader. Further reflection on the situation, however, makes one notice that the fork has three more possible branches: where the mother survives the labour but loses her baby; where the mother dies but the baby survives; and where neither mother nor baby survives. The on-going event is thus forked into two or a few (at most, depending on stories) directions that are, in most cases, either desirable or undesirable. Actually, Hemingway’s story unfolds in a way in which the woman manages to give birth to a baby and both of them are fine. Thus, Toolan attributes to this forking “foreseeability” by the reader: bifurcated possible continuations or developments should be

what readers predict correctly to some degree without great difficulties in the course of the narrative.

Toolan's second point, that predictable completions are delayed or withheld, is suggested by Lodge and Sternberg as well, but he is more specific about how the completion is delayed: the completion obtains "beyond its earliest reasonable report". Furthermore, Toolan points out that the two conditions of suspenseful story do not require a resolution or outcome to be disclosed, "so as to bring an end to the prolonged uncertainty created during condition 2" (101). Literary narratives quite often leave suspenseful events or situations unresolved, though this phenomenon tends to be overlooked and be paid less attention by other researchers. In Carver's "The Bath", an example quoted by Toolan, a boy named Scotty becomes a victim of a hit-and-run accident on his birthday and lies in a coma for several days at the hospital. His parents are terribly worried about his condition, then the story ends rather abruptly with a strange phone call from an unnamed man, who mentions the name of Scotty. More such examples with suspense unresolved are fairly commonly found and this is an issue of significance that we should not miss, because, as we will see later in this chapter, it is one of the points in which the making of suspenseful literary narratives differs from that of more entertaining, popular type of suspense fictions.

Each of the suggestions reviewed can be integrated into a rough picture of suspense creation from a literary perspective. Suspense in literary fictions arises when the three broad conditions are satisfied:

- (3) a. A conflicting event or situation has, at least, two possible outcomes that the reader perceives as forked or bifurcated;
- b. Those outcomes are predictable or foreseeable by the reader without difficulty; and

- c. The resolution of suspense, if it is given, should be postponed or delayed, beyond its earliest time.

Interestingly, two of the factors proposed by Toolan, namely conditions (3b) and (3c)—outcomes of conflicts being forked and resolutions of suspense disclosed beyond their earliest reasonable report—have been observed or experimentally examined by psychologists, as will be reviewed in the following section.

2.1.2 Previous studies II: psycholinguistic and psychological approaches

Suspense, especially its psychological, emotional experience, has been a widely acknowledged matter of concern among psychologists and psycholinguists⁴ and a controversial issue so actively investigated by many researchers, as mentioned in Chapter 1, that there are numbers of studies to look at. We limit ourselves here to an overview of how suspense in a story, especially its creation, has been considered, which is most relevant to this study.

2.1.2.1 Structural affect theory: Brewer and Lichtenstein (1981, 1982)

Brewer and Lichtenstein (1981, 1982) are probably the first psycholinguists to show us formulae for suspense, surprise and curiosity of a story. In the “Structural-affect theory”, they attempt to apply Berlyne’s (1971) hedonic theory to account for the reader’s particular

⁴ This is represented by publication of *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explorations* (Vorderer, et al., 1996). Brewer (1996) provides a concise but wide range of survey of suspense studies.

affective responses to particular stories.⁵ Three major discourse structures—surprise, suspense and curiosity—are proposed on the assumption that these structures underlie most of the popular stories of Western culture and therefore that they will be sufficient to explain the enjoyment of reading them.

According to Brewer and Lichtenstein, a suspense story requires an ‘event structure’ to include an initiating event or situation which should lead to either a good or a bad, significant result. The event structure refers to an underlying organisation of events arranged in chronological order with respect to a real or imaginary world and, in this sense, is similar to the *fabula* of the Russian Formalists.⁶ A ‘discourse structure,’ corresponding to the Formalists’ *sjuzet*, is the “sequential organization of the events in terms of their occurrence in a narrative” (Brewer and Lichtenstein 1982, 474). The discourse structure must first present an initiating event leading to either a good or a bad significant result, since reading of this event will make the reader concerned about the outcome of the event. To prolong suspense, the discourse structure should have considerable intervening material before the outcome. An example of a minimal suspense story cited from Brewer (1985) looks as follows:

- (4) The psychopath hid himself in the closet. Marian slowly climbed the stairs to her bedroom. Marian walked into her bedroom. She opened her closet door to reach for her nightgown and saw a hand holding a knife. She slammed the closet door and escaped out the front door. (170)

⁵ The structural-affect theory is originally inspired by Berlyne’s (1971) work on a general theory of pleasure. He argues that pleasure is the result of moderate increases in arousal (“arousal boost”) or a return from a high level of arousal to a lower and more comfortable one (“arousal jag”). When both of them operate, that is, both a pleasurable rise and a following pleasurable fall in arousal happen, the situation called “arousal boost-jag” results (Berlyne 1971, 136). The affective component of their theory tries to use the Berlyne’s theory to explain affective experiences in reading stories.

⁶ For definitions of “event structure,” see Brewer & Lichtenstein (1981, 365; 1982, 473-4) and Brewer & Otsuka (1988, 396). Regarding Russian Formalists’ dichotomy, see, for example, Erlich (1965, 240).

The psychopath's waiting for Marian to open her closet is an initiating event: its proper chronological position in the event structure is first and so is its order of appearance in the text. The story is suspended by focusing on Marian and describing her movements for a while.

Extending Berlyne's theory, Brewer and Lichtenstein hypothesise that the reader will enjoy stories organised to produce suspense and its resolution, as well as stories organised to create surprise and curiosity. It is predicted, thus, that the reader will prefer stories with discourse structures which produce suspense discourse structure that produces and resolves suspense to those that produce suspense with no resolution: "both the simple occurrence of suspense and the occurrence of resolved suspense lead to higher story liking" (Brewer 1996, 119).

There is a factor related to suspense-resolution, which is "the valence of story outcome" (Brewer and Ohtsuka 1988, 397). This refers to the interaction of character valence (good or bad) and the final resolution (positive or negative results for the character): good characters deserve positive, good results, while bad characters should have a negative outcome or even be punished. Brewer (1996, 119) posits that events have the potential that either a good or a bad character is at risk, though higher suspense is produced when there is a potential for a bad outcome for a good character. It is for one of the characters that an initiating event in the discourse structure has the potential to lead to a significant outcome. Brewer and Ohtsuka hypothesise that the adult reader tends to prefer texts which match a "just world organisation" to those which do not.

The validity of the formulae and hypotheses proposed by Brewer and Lichtenstein mostly has experimental support. They tested their hypotheses in experiments using a wide range of short stories on university undergraduates as subjects (Brewer and Lichtenstein 1981,

370-7; 1982, 483-4). Data in Brewer (1985), for example, support the claim that differences in affective responses were a function of the temporal rearrangement of the events in the discourse structures and not a function of the event structure itself. While TV programs without clear resolutions which were constructed to produce high suspense also scored high on a liking rank (Zillmann, Hay and Bryant 1975), Brewer and Ohtsuka demonstrate that story liking was reliably correlated with completeness of story, or story resolution (of suspense). The results are consistent irrespective of the contents in different stories, which suggests that the theory is not content-specific but can explain the reader's story intuitions (of preference and story judgement) that traditional story grammars and other plan-based theories fail to (see also Brewer and Ohtsuka, 405-10).

2.1.2.2 Other psychological approaches

Most of the Brewer and Lichtenstein contentions surveyed above have been seriously considered by a good deal of psychological investigation. Some of the conditions are more specified, whereas others are considered from more or less different perspectives, as will be reviewed below.

2.1.2.2.1 Alternative developments

Probably as the most basic condition of suspenseful experience, there should be a situation that has, at least, two alternative, often contrary, developments. De Beaugrande (1982) mentions that when the audience identify with the protagonist's problem, they experience "great tension between the alternatives [alternative plot lines], resulting in suspense" (414). Indeed, it has been commonly suggested that the protagonist's conflict has alternative—mostly two—outcomes, which are either happy and desirable or deplorable and

undesirable (e.g., Prieto-Pablos 1998; Zillmann 1980, 1996; Carroll 1990, 1996); or “double-option decision of possible outcomes for the protagonist” which are logically opposite, contrastive to each other (Ohler and Nieding 1996, 133), in terms of the situation in question of a narrative.

Among others, Carroll claims that one of the logically opposed outcomes should be “morally correct as well as uncertain” (1996, 77), because morality is a general interest that all or most of readers/viewers are likely to share and, thus, will engage their concern. He suggests that the reader’s concept of morality is wider than a philosophical notion and that the reader’s or viewer’s moral responses to a suspense fiction do “not always precisely correlate with his or her normal repertory of moral responses” (1996, 78-9). Then, even the villain’s physical and mental strength, for example, can encourage readers to ally themselves morally with the character in the case that the protagonist lacks virtues to countervail his or her antagonist or, on the contrary, possesses obvious vices.

2.1.2.2.2 Uncertainty of the outcome and subjective certainty

Until the outcome is known, the two (or more) opposing alternative developments naturally arouse in the reader a feeling of uncertainty, which has been regarded as one of the prerequisite conditions for suspense experienced while reading stories or watching dramas (e.g. Gerrig and Bernado 1994; Tan 1994a; de Wied 1994; Luelsdorff 1995; Carroll, 1990, 1996; Prieto-Pablos 1998; Hoeken and Vliet 2000). Whereas the uncertainty about the outcome may well be a necessary condition of suspense, Zillmann (1980, 1996) suggests that suspense will be more strongly felt when “the respondent’s *subjective certainty* that the liked protagonist will succumb ... to the destructive forces against which she is struggling” (Zillmann 1996, 206; see also Carroll 1990). In short, suspense is evoked when the outcome

involves “a likely and yet undesirable alternative but the reader hopes for an unlikely and yet desirable resolution” (Prieto-Pablos 1998, 106; see also Carroll 1996, 78). Even if the odds for safety of an endangered liked protagonist are perceived as ‘fifty-fifty’; that is, the uncertainty about the undesirable outcome is maximal, they do not necessarily produce maximal suspense. The greater the viewer’s subjective uncertainty that a feared, deplorable outcome will happen to a liked protagonist, the more intense the experience of suspense will be. However, total subjective certainty about the protagonist’s forthcoming undesirable destiny does not seem to produce maximal suspense either: as soon as we realise that a feared outcome is inescapably approaching, we feel disappointed or sad. When the outcome is no longer in doubt and no uncertainty exists about the hero’s destiny, a feeling of suspense disappears accordingly. Then, suspense would reach a maximum level when the odds of good fortune of the protagonist are, say, 25 to 75 (Zillmann 1996, 206-207; see also Prieto-Pablos 1998). This proposal has experimental support: the intensity of suspense increased as the subjective certainty approached a maximum just before total certainty (Zillmann 1996, 208; Comisky and Bryant 1982).

Hoeken and Vliet (2000) do not appear to take uncertainty of the story’s outcome to be so vital to suspense creation. According to them, whereas uncertainty may be a necessary condition, other narrative techniques such as perspective manipulation are significant and need more attention. They conducted an experiment using the first chapter of *Devices and Desires* by P. D. James, and the result obtained was similar to one of Gerrig’s (1989) studies of anomalous suspense, which used a historical story of how George Washington was elected the first president of the United States.⁷ In both experiments, their subjects’ prior knowledge

⁷ In a case called “anomalous suspense” (Gerrig 1989) or “the paradox of suspense” (Carroll 1996), the reader of non-fiction writings, in particular, such as history books and biographies, experiences suspense in reading the same conflicting events or situations as on first reading. This suspense is called ‘anomalous,’ because the suspense “survives in the face of perfect knowledge of the outcome” (Gerrig 1996, 100). Thus, this type of

of the outcome affected neither the appreciation of the story nor the experience of suspense. However, quoting Sanders' (1996) explanation by means of Fauconnier's (1985) theory of mental space that a change in perspective leads to the construction of a new mental space, where the story's outcome is not always known, Hoeken and Vliet (2000, 286) have come to posit that uncertainty is just one of the conditions of suspense and suggest that other narrative techniques usable for suspense creation could override the effects of discourse structure which bring about uncertainty.

2.1.2.2.3 Expectation/anticipation

It is because the reader expects or anticipates the ultimate destiny of the protagonist undergoing a known misfortune that uncertainty and subjective certainty are thought to arise.⁸ Indeed, it has been widely admitted that, as Mikos (1996) mentions, expectation plays a large part in suspense: de Beaugrande (1982) indicates that suspense relies on "creating expectations of imminent disaster and then letting the story take its course" (414). Suspense can be described as a "subcategory of anticipation" (Carroll 1990, 137) or "an anticipatory stress reaction promoted by an initiating event in the discourse structure and terminated by the actual presentation of the harmful outcome event" (de Wied 1994, 111). Wulff (1996) insists that suspense cannot be experienced without anticipation.⁹ In the process of reading, the reader builds up expectations, on the basis of given information and general knowledge of the world, of at once a negative, sad ending and a more desirable, happy outcome for the

suspense is also referred to as a "resilient" emotion (Gerrig 1996, 93). Brewer deals with the same problem as that of re-reading suspense (see Brewer 1996, 119-23).

⁸ Chatman (1980, 60) mentions from a narratological standpoint that suspense always entails foreshadowing to a lesser or greater degree. He includes inferences drawn from characters and situations in the story in foreshadowing.

⁹ Wulff (1996) analyses anticipation activity, suggesting it should consist of four different acts. See Wulff (1996, 1).

character who is experiencing conflict. For example, if the reader begins to ‘feel’ that the Indian woman in “Indian Camp” is more likely to fail to give birth to a healthy baby or, what is worse, lose her own life as well, and sees little hope of the safety of the mother and the baby in mind, suspense in the reader will be greatly enhanced.

An issue related to expectation/anticipation, as well as to certainty which has been often investigated, deals with temporal expectation: when to present the resolution to the reader, for maximum suspense. Dijkstra et al. (1994) proposes that it should be at or near the outcome of a story that suspense, which is created and prolonged, becomes most effective in combination with significant events. On the other hand, Tan (1994) suggests that the interest of suspense gets enhanced when “large progress on the way to a valued final representation is sensed to be near” (177). Similarly, on the basis of other empirical studies, de Wied postulates, with some more refinements, that viewers of suspenseful film experience more suspense when the outcome of the conflict “seems subjectively near, than when the outcome seems further away” (1994, 112-3).¹⁰ According to de Wied, in order for the viewer to feel the harmful outcome is approaching, a fairly high level of temporal coherence should be required: the higher the viewer’s subjective certainty about when in time the outcome *should* be known, the more intense the suspense may become. Furthermore, de Wied hypothesises that higher suspense might be experienced when the outcome is presented “*a little later* than expected”, (113) because delayed presentation of the outcome creates uncertainty, which may eventually add up to suspense.

One of the reasons that the notion of expectation/anticipation has been regarded as one of the significant elements seems to indicate the future-oriented nature of suspense: suspense is felt because one is uncertain about what will happen in the future, rather than what has

¹⁰ De Wied refers to Zillmann (1980, 1991) and others. See de Wied (1994, 111-3).

happened in the past (Carroll 1996, 75).¹¹ Since this future-orientedness of suspense can be seen to underlie a few of the factors reviewed above, the expectation/anticipation should be not so much an external or independent condition as a factor immanent in or, incorporated into, the conditions of bifurcation and delay. Thus, the anticipation/expectation will not be treated independently in Chapter 4.

2.1.2.2.4 Suspense resolution and character development

Zillmann makes roughly three claims with respect to suspense resolution and the connection to character development. First, Zillmann (1980, 1991, 1996) admits that, the more satisfying the resolution of suspenseful plots is, the more enjoyment can be experienced: “suspense and its resolution form a meaningful entity that must be kept intact for the explanation of the popularity of suspenseful drama” (1980, 158). Later, however, Zillmann (1996) argues that enjoyment such as this “can be reached in plot chains, unlike the necessarily singular euphoric reaction to the grand resolution” (208). It means that suspense tends to be produced at a microstructural level, “in chains of potentially independent episodes in which endangerments are indicated, dwelled on, and resolved” (Zillmann 1996, 207), rather than at a macrostructural level, since the macrostructure of drama is unlikely to do this because information to connect the elements of a story is frequently inserted here and there.

Finally, Zillmann (1994, 1996) indicates a significant role is played by the relationship between the character valence or dispositions (either good or bad) and the destiny they meet in the end. According to Zillmann, the reader needs to emotionally get involved in the story they are reading in order to feel suspense: the reader is required to empathise with, or ‘feel

¹¹ Mystery, which, as Carroll (1996) suggests, thrives on uncertainty as well, is past-oriented: readers are uncertain about how a crime happened, who has done it and why. See also Zillmann (1991, 293-300) for his different treatment of mystery with more emphases on emotional commitment and apprehension in reading suspense than in reading mystery.

into' the good or liked protagonist in danger.¹² He postulates that feeling of suspense becomes intensified as the following three increase in magnitude: (i) positive affective dispositions felt towards protagonists or substitute characters; (ii) the harm which threatens the protagonists or substitute characters; and (iii) the subjective certainty that the threatened harm will realise, while less than objective about this outcome. Thus, the optimal resolution of suspense is the one in which "hero or heroine, by his or her own initiative, destroys 'the forces of evil' and then is duly rewarded for the accomplishment" (Zillmann 1996, 221).¹³

The last of the above claims in particular assumes that effective creation of suspense cannot do without these two conditions: protagonists towards whom the reader has evoked favourable affection; and antagonists who can "credibly" threaten the well-being of the protagonists (Zillmann 1996, 220). Then, it follows that narratives are indispensable with character development so that they create "pronounced favorable dispositions" towards the protagonist by showing their admirable attributes and virtuous behaviour (Zillmann 1996, 209). It is equally essential to create unfavourable dispositions towards antagonistic characters. The better these affective characteristics are developed in the course of narrative events, the stronger the emotional involvement of the reader with the protagonist becomes (Zillmann 1994).

Vorderer (1996), on the other hand, suggests that Zillmann's empathy variable should be better replaced with a "variable of relationship" (246) because, in many of the suspenseful stories, protagonists are not always described as prototypical ones, as suggested by Zillmann above, and a moral outcome could often benefit an unpleasant or disliked main character. In

¹² Chatman (1978, 59) mentions that readers of suspense empathise with the character when they cannot communicate the information to the character in question, as in the case of Brewer & Lichtenstein's story (4) cited above, where the psychopath hiding in the closet is described holding a knife and waiting for Marion there.

¹³ Zillmann does not entirely admit that the enjoyment of suspenseful drama depends on morally appropriate final outcome, so to speak. See Zillmann (1996, 208).

such cases, readers' attitudes towards the characters tend to be inter-individually different and they themselves would find it hard even to determine whether they like the protagonist or not. Vorderer (1996, 246-8), then, argues that readers/viewers tend to be on the side of the character who is favourably depicted and fully described, and that they tend to prefer an outcome which benefits those characters whom they like better, know better, or would like to form such a relationship with.¹⁴

Despite the emphases on resolution of suspense, Zillmann (1996) notes that focus on suspense and its resolution should not be the only important factor that contributes to the enjoyment of suspenseful drama. He indicates that the suspenseful drama is "hardly ever purely that" (227) but usually includes elements of mystery and even of comedy. The contribution of "aesthetic factors such as originality and style of presentation, appeal of performers, quality of performance" (227)—Zillmann (1996) especially refers to theatre performance of the drama—also deserve serious consideration.

Related to the issue of resolution as well as subjective certainty reviewed above, Gerrig and Bernardo (1994) present another interesting view. Assuming that the reader of a suspense story can be seen as a problem-solver, they hypothesise that, as paths through the protagonist's problem space are believed to reduce, the reader feels more suspense. That is, as the number of options available to the protagonist for surviving the conflicting event/situation or solving the problem decreases and it drives the hero or heroine into a more deplorable situation, the reader will experience enhanced suspense. Results obtained from a series of experiments they conducted using a scene from *Casino Royale*, one of the popular

¹⁴ Vorderer tries to explain suspense in terms of preference of a reader on the assumption that the conditions which lead to taking perspective of a target person can also explain "the bias (in the sense of a preference) of the observing person" (248). That is, conditions of perspective taking can be applied to conditions of suspense or, to be more precise, of suspense experience by the reader. For more detailed theoretical background, see Vorderer (1996, 248-50).

James Bond spy novels, conformed to their hypothesis and supported the hypothesis that, when “solution paths are being pruned away” (Gerrig and Bernardo 1994, 470), that is, the number of paths towards happy or successful outcomes is decreasing one by one, the reader’s feeling of suspense is heightened. Admitting that there are many other ways of creating suspense, they suggest that to prune the readers’ perception of paths toward the solution is one of the key ways, probably in almost every story and not just in thrillers as represented by James Bond stories.

2.1.2.2.5 Summary

The basic conditions necessary to create suspense suggested in psycholinguistic and psychological research can be put in brief, as Carroll (1996) suggests, that suspense is induced when the outcome of a situation involves a likely and yet undesirable alternative whereas the reader hopes for an unlikely and yet preferred outcome. In detail, the text which induces suspense, especially to the maximum, should satisfy the conditions below:

- (5) a. The protagonist, whose characteristics are developed so that his or her favourable and admirable character is established, encounters a deplorable or dangerous event or situation intentionally caused by other characters or antagonists, who are credibly depicted to threaten the protagonist’s life or welfare;
- b. A plot of the protagonist’s endangerment might better be simple enough to naturally allow the reader to anticipate its bifurcated or a very few potential alternative developments that can be classified, from the viewpoint of the protagonist in trouble, as either a desirable or undesirable;
- c. The outcome of a suspenseful event/situation is presented after some delay and, presumably at the point a little later than expected so that the reader’s uncertainty is increased and more intense suspense can be induced;
- d. The number of options for the protagonist to solve the problem or escape from the dangerous event/situation should be decreased by degrees in the course of developments so that the reader perceives, despite their strong hope for the

protagonist's good fortune, that the protagonist is unlikely to survive the difficult situation; and

- e. Satisfactory resolution of suspense should be provided in either a microstructural or a macrostructural plot, or both, in which, in the simplest pattern, the good, liked protagonist manages to escape from the danger or trouble and meets good fortune after all, while the bad antagonists are punished in due course.

Whereas conditions (5b) and (5c) overlap with the conditions suggested by the literary/narratological studies, summarised as in (3), conditions (5a), (5d) and (5e)—character developments, pruning of available options for survival and the resolution of suspense—do not. It should be worth questioning whether or not the three conditions, as well as the shared ones, can appropriately explain suspense in literary fiction.

2.1.3 Suspense in literary texts: proposals for further research

The underlying assumption of the suggestions reviewed in Section 2.1.2 can be considered twofold, as Vorderer (1996) points out: (i) the text is seen as largely responsible for readers' (and viewers') response; and (ii) the readers/viewers are "conceptualized as more or less passive, reacting in a uniform manner to what they are exposed to" (235-6). It means that a different type of texts implies or leads to a different type of response and that, although the reader's reaction is limited by the text in certain ways, the reader actively generates meaning while reading. Different readers may react differently in reading the same text and suspense does not develop exclusively when the proposed conditions are met. Since intra-individual differences, as well as inter-individual ones, are thought to exist and influence text processing to some degree, which should not be underestimated (Vorderer 1996, 241-4).

Even the same reader may respond somewhat differently to the same text, depending on the situation in which the text is read. Along these lines of argument, the rest of the section will argue, with special reference to some of the short stories to be analysed in Chapter 5, that literary texts may contain elements and features significant to suspense creation which have not been fully noted by the previous studies.

2.1.3.1 Text differences

Vorderer (1996) indicates that theoretical and experimental studies (Oatley 1994; Cupchik 1996; Cupchik and Laszlo 1994) confirm differences in the manner of reading between texts of different genres.¹⁵ He posits two broad types of text, “action text” focusing on physical action and “experience text” presenting the characters’ experiences, thoughts and emotions (Vorderer 1996, 238). Although every text combines elements of both types to a varying degree and it is hard to make a clear distinction between the two, more prototypic texts represented by Grisham’s novels such as *The Firm*, *The Pelican Brief* or James Bond thrillers can be regarded as action texts rather than experience ones. Most of the reviewed proposals seem to provide a better account for those prototypical suspense stories, as Zillmann (1980, 1996) implies, than for literary narratives or dramas. According to the results of the experiment by Cupchik and Laszlo (1994), the action text is felt to be more suspenseful than its counterpart. One can hardly deny, however, that suspense is also experienced when reading literary texts, which have more variation, complexity, innovation and ambiguity. Although the main focus in the present study is on how literary suspense is

¹⁵ Both Oatley (1994) and Cupchik (1996) suggest that that typical suspense texts are understood assimilatively, that is, assimilating new elements to a story schema until revealing is made at the ending, whereas literary texts or dramas require an accommodative reading or an act of associating expressions with their possible meanings. Cupchik and Laszlo (1994) obtain experimental results that the reading speed of action text is faster than that of experience text and conclude that passages which promote assimilative reading bring about different effects on the reader from those which promote accommodative reading.

created, rather than on differences in the way of reading between literary texts and popular suspense fiction, it seems worth examining whether suspense in the literary text, an obvious combination of suspense with literature, is experienced differently from popular suspense fiction.

2.1.3.2 Suspense and resolution

Characteristics peculiar to suspense in literary stories, which are unexplained by the existing psychological/psycholinguistic approach, will be considered one by one, though the issues are of course closely linked. It seems hard to apply all the conditions listed at (5) (Section 2.1.2.2.5) to the case of suspense experienced in reading a literary text, and counterexamples to (5a) character development and (5e) resolution of suspense particularly abound in literary short stories. The subject of resolution, however, is more conspicuous than character development.

First, one of the difficulties with this resolution condition is that suspense is not always clearly resolved in literary texts. “Indian Camp” and “The Mouse” by Saki, for example, present clear resolution of suspense: the Indian woman in labour gives birth to a healthy baby and Theodric, the protagonist, succeeds in getting rid of the annoying mouse (and finds the lady in the same compartment totally blind). “Let Me Sleep” by Chekhov also ends with a clear resolution of suspense: Varka, a nursemaid of thirteen, is unbearably sleepy but is not even allowed to take a nap. She thinks of doing away with the crying baby whom she was nursing, smothers him and falls asleep. However, resolution is not reported in Carver’s “Little Things”. In this very short story, the separating young couple scuffle with their little baby for a while in the dark. The story is terminated by the sentence, “In this way, the issue was decided”. Although the death of the baby is implicated, the ending is still ambiguous

and one can hardly say that suspense is clearly resolved. “Lady with Lapdog” by Chekhov, which unfolds in a less suspenseful manner than the other stories mentioned, does not resolve suspense after all, leaving the destiny of Gurov and the lady whom he is in love with unknown.

Another difficulty is that even stories which resolve suspense do not always prepare a ‘satisfactory’ resolution in the sense consistent with the view of ‘just world organisation’ by Brewer and Lichtenstein or the claim by Zillmann that the liked protagonist who is being threatened should be rewarded in the end. In “A Small, Good Thing”, a reworked version of “The Bath” quoted in Section 2.1.1, the eight-year-old Scotty hit by a car eventually dies after staying in a coma for a week. In “Let Me Sleep”, Varka kills the crying baby and can have sound sleep but this should be fairly different from an imaginable better, happy resolution which the reader should like to occur to her (and the baby). At this stage, there seem to exist, at least, two patterns of suspense resolution/non-resolution: suspense is resolved (and is perhaps followed by a surprise sequel) and suspense is not clearly resolved and is followed by an ambiguous ending. It should be possible to examine whether there are any other resolution/non-resolution patterns of suspense in literary texts.

2.1.3.3 Characters’ dispositions

In many of the literary narratives, there is not such a clear-cut, simple distinction between a good and a bad character as has been suggested for prototypical stories. In other words, the morality, as is claimed by Carroll, does not seem to play such a vital role in suspense creation in literary texts. Varka in “Let Me Sleep” could be simplified as a good protagonist who is an obedient and hard-working maid and her merciless mistress and master as bad, but the matter is not so simple when it comes to stories such as “A Small, Good

Thing”, “Little Things” and “Indian Camp.” Scotty does not even present a character of fully developed characterisation, so to label him a ‘good’ character is not appropriate. The fighting couple are deplorable while their baby may be not so much a ‘good’ character as a ‘poor’, innocent victim to his selfish and foolish parents. It is also hard to tell which of the couple—the woman or the man—is to blame more than the other. Similarly, the Indian woman in labour, as seen in passage (6) below, is neither good nor bad, but is just in trouble delivering a baby. It is primarily because she is suffering from a difficult delivery and her welfare as well as the unborn baby’s is being threatened but not necessarily because she is a ‘good’ woman and her moral value is to be approved that the reader wishes her a safe childbirth. When the characters are not apprehensible as either good or bad, what sorts of complications arise? Does explanation of suspense production need at all to attribute such a binary, or trinary, distinction to characters according to their depicted characterisation in the story?

Similarly, characters, even main characters, are not always ‘liked’ by the reader, and not necessarily described so that pronounced favourable disposition towards the protagonist is created, as Zillmann (1996) suggests. Among the selected stories, “Let Me Sleep” presents a character, Varka, who fits in with his suggestion: she will generally appeal to readers as a young nurse-maid who patiently and obediently performs her duties. She will induce sympathetic responses from readers, since she does not complain at all despite her abnormally difficult situation including harsh treatment by her employers. Her situation is developed well enough to evoke the reader’s empathic feeling—or “empathic distress” (Zillmann 1980, 142-3; 1996, 222-3) in this case—towards this abused, miserable and helpless girl. Lenehan of “Two Gallants” does not seem to be such a protagonist as is favoured by most readers, however; and yet he will induce a feeling of suspense from them in the passage in which he

himself is in suspense and negatively anxious whether or not Corley will come back with success. The couple in “Little Things” are never favourable and can be hardly liked by the reader. Scotty and his parents of “A Good, Small Thing” do not seem to be particularly liked either, but in a different way from those two cases. It should be noted that the preference of the character is often influenced also by individual differences among readers in attitudes and their sense of values, as suggested by Vorderer (1996, 247). Thus, condition (5a) needs consideration and modification so that it can account for the cases of less prototypic, literary suspense (see also Vorderer 1996, 246-7).

Vorderer (1996), as reviewed above, argues that the relationship between the reader and the characters, rather than their dispositions or developments, plays a significant role in suspense arousal. It follows that readers are likely to be on the side of the character who is depicted at once more ‘informatively’ and more favourably than any other character and that, without such a good or desirable relationship between the reader and the protagonist or any equivalent characters, the suspense cannot be experienced. This view, however, cannot evade exceptions either. For example, the vast majority of readers will become sympathetic with the baby in “Little Things”, who is not presented in characterizing detail: he is described simply as crying and red-faced. His young parents are narrated far more fully and informatively, even though readers will surely have a critical response to them and judge them as selfish and unforgivable. Another example is found in “Two Gallants”, in which the reader will disapprove of the way of living Lenehan and Corley are said to have been leading. Lenehan is the protagonist and the most information is provided on him, but the reader will neither have a favourable impression of him nor feel well-disposed towards him. Still, the fact seems to be that there is some degree of suspense in the story. Therefore, it is not

readily acceptable that the variable of relationship between the reader and the character is a crucial explanation of suspense arousal.

What should be of more relevance and significance in terms of characters and their characterisation should be how to render the situation, in which the protagonists or equivalent characters act, informative enough to direct the feelings and attentions of the reader to those characters of concern. As is shown by the stories whose examples are referred to above, it seems necessary and significant to control the amount of information on characters, their situations and/or related events so that suspense can be experienced during the course of the narrative. For that purpose, characters do not always have to be fully-described, rounded characters but have only to be depicted informatively enough to make a particular part of the story suspenseful. For instance, in “Indian Camp”, the young woman is described as lying in the bed and screaming before and during the operation, but she does not utter actual words:

- (6) Inside on a wooden bunk lay a young Indian woman. She had been trying to have her baby for two days. All the old women in the camp had been helping her. The men had moved off up the road to sit in the dark and smoke out of range of the noise she made. She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty. She lay in the lower bunk, very big under a quilt. Her head was turned to one side. ... She bit Uncle George on the arm and Uncle George said, ‘Damn squaw bitch!’ (86-7)

This passage has no description that denotes her inner feelings, sense of values and morals, either. The text mainly narrates her physical conditions and circumstances in which this narrative event is taking place. It suffices to let the reader know that the woman is still in labour after suffering for two days and that Nick’s father has decided to operate on her, without anaesthetics. Similarly, in Carver’s story, the description of Scotty’s accident, which is fairly brief, and his unchanged condition at the hospital, together with the injured boy of the

black family whom Ann happens to have conversation with, may also be just informative enough to show how Scotty's accident makes Ann and Howard worry and to evoke feelings of suspense, making the reader very worried about him together with his mother.

From these two examples alone, it can be presumed that the quantity and quality of information provided on the characters—rather than a good and desirable impression of the protagonist, or a positive relationship between the reader and the character—have some significance in effective creation of suspense. Within a single story, the nature and amount of information given differ from one character to another: it is usually the protagonist at the centre of a suspenseful episode who is described in more detail. Linguistic and stylistic techniques or devices presenting pieces of information about characters may vary among characters accordingly. They will vary between stories as well. As a narrative or stylistic device responsible for rendering main characters or equivalent characters informative in the way, and to the extent, that suspense is surely aroused in the reader, the next section will discuss the issue of point of view.

2.1.3.4 Point of view

In terms of suspense creation, point of view or perspective has not been so widely discussed as uncertainty or character development. However, given the suggestion by Hoeken and Vliet (2000) already reviewed, as well as character dispositions discussed just above, it seems worth examining if there is any sort of relation between linguistic and stylistic representation and/or manipulation of point of view on the one hand, and suspense arousal in literary fiction on the other. Hoeken and Vliet (2000) suggest that perspective manipulation as a narrative technique deserves more attention in trying to explain the phenomenon of anomalous suspense, for instance, on the basis of the view that uncertainty is not the

necessary and sufficient condition for suspense.¹⁶ An explanation applicable to this specific type of suspense could also be applied to more general suspense and, probably, to literary suspense. If so, it will be possible that changes in perspective may have some effect on suspense creation. It seems worth examining whether there is any interaction between the character from whose point of view the suspenseful portion of the text is narrated and suspense arousal or the intensity of suspense.

Point of view is not sufficient to decide the quantity and quality of information, however. Two more elements have to be considered: what is actually told and how—that is, in what mode or by what sort of linguistic and stylistic techniques—is it narrated. Passage (7), quoted from “Two Gallants” below, is mainly narrated by a heterodiegetic narrator, who somehow knows and focuses on Lenehan’s internal thoughts and perceptions, as well as partly by Lenehan himself in Free Indirect Speech/Thought:

- (7) His mind became active again. He wondered had Corley managed it successfully. He wondered if he had asked her yet or if he would leave it to the last ... he was sure Corley would pull it off all right. All at once the idea stuck him that perhaps Corley had seen her home by another way, and given him the slip. His eyes searched the street: there was no sign of them. Yet it was surely half-an-hour since he had seen the clock of the College of Surgeons. Would Corley do a thing like that? (56)

In this passage, the narrator perceives the character’s inner feelings, thoughts and perceptions and the protagonist (“*He*”) himself focuses on his own mind and expresses his inner self. Readers will naturally come to know more about Lenehan than his friend and share his suspense while reading: decent readers will not always hope that Corley has succeeded with the girl, but they may be more or less worried if Corley might have broken the promise and would not return to Lenehan, just as Lenehan himself is in the story. What is focused on

¹⁶ For anomalous suspense, see footnote 7 in Section 2.1.2.

includes the protagonist's internal thoughts, feelings and perceptions, which are narrated partly in free indirect modes ("Would Corley do a thing like that?") and by frequent use of verbs or verb phrases referring to mental states (for example, "wonder", "he was sure", or "idea struck him"). It is suggested that these linguistic features should also serve significantly to provoke suspense in the reader and thus deserve analysis.

2.1.3.5 Bifurcation/alternative story lines and literary interest

Condition (5b), of a story line with, at least, two contrastive alternative developments (as is also suggested by the literary and narratological approaches) seems valid enough in the case of literary suspense. In "Little Things", for instance, an expected outcome of the scuffle between the couple would be either that the man, who is going to leave the woman, wins the baby boy or that the woman retains him. The fight continues up to the very ending, where the story ends unexpectedly with a statement strongly implicating the baby's death. In "Indian Camp", suspense arises with regard to the Indian woman's difficult delivery, an expected outcome of which will be one of the two: whether the woman safely gives birth to her baby or not.

In connection with alternative developments, the kind of theme or literary interest dealt with seems to deserve some consideration. The prototypical suspense stories or thrillers usually contain a murder or a love affair as their most favourite and popular elements. While many literary stories indeed contain death and (various types of) love as the main literary interests, they are also concerned with more complex and complicated themes than killing and love. It seems worth considering whether or not selection of literary interest has anything to do with suspense creation or intensity of suspense experienced. Death and romance or love are popular literary interests in literary stories containing suspense, but are there any other

categories of interest which are often treated in literary suspense and have significance with the arousal of suspense?

Many literary stories characterised by suspense, local or global, often deal with death of a character. “Indian Camp”, “A Small, Good Thing” and “Let Me Sleep” all concern themselves with the death of one of the characters. A few observations can be made about how the death is related to literary suspense. For example, it seems that death is not often presented in the course of suspenseful situations but, when it is, it often occurs as a resolution of suspense, as in “Let Me Sleep”, where Varka ends her drowsiness by smothering the baby and in “A Small, Good Thing”, where Scotty dies in the hospital and the suspense is resolved in great sadness. Whereas a death resolves suspense in many cases, “Indian Camp” does not resolve suspense but causes surprise instead, or potential death or a hint of death later in the story creates suspense, as the threatened life of Scotty brings about a state of suspense in Ann of “A Small, Good Thing.” Moreover, those deaths occur to loved ones (a son and a husband) of the protagonist or the character feeling suspense, which means the theme of death is combined with another literary interest of ‘love.’ It is found in many stories that death and love are combined. Death is treated independently as a main theme, whereas the theme of love hardly occurs on its own in stories of suspense. It is obvious, however, that there exist cases of literary suspense which contain neither death nor love as the main literary interest contributing to its production. “The Necklace”, “The Mouse” and “Two Gallants” focus mainly on individual aspects of humanity such as vanity or anxiety. It will then be needed to consider whether or not the nature of themes or topics treated makes any necessary contribution to the production and intensity of literary suspense in the first place. If it does, the next question to ask should be whether or not there are any certain tendencies in the way death or other themes are dealt with in literary suspense.

2.1.3.6 Delay

Last but by no means least is the factor of delay. The timing of presentation of suspense resolution, or of certain outcomes in the case of non-resolution, appears to be vital in effectively producing suspense. It has been suggested that the presentation should occur a little later than expected. How is suspense resolution delayed? Techniques or devices which delay the suspense resolution also function to sustain the suspense experience in the reader. As for the suggested condition (5d) of pruning, good examples are not really found in the stories selected for later analysis and pruning can be regarded as a means of delaying the resolution of suspense, so that it is not considered as a separate condition here.

The concept of ‘delay’ especially involves the notion of ‘time’ which means that, examining techniques of delay, one can have recourse to Genette’s treatment of narrative time (cf. Genette 1980). Genette (1980) suggests duration consists of four movements: *pause*, *scene*, *summary* and *ellipsis*. According to this formula, again passage (7) and the following passages are regarded as combination passages of pause and scene. In ‘pause,’ story time stops and narrative time continues unlimitedly ($NT = n$, $ST = 0$. Thus: $NT \infty > ST$)¹⁷; in ‘scene,’ narrative is notionally equal to story time ($NT = ST$). In the suspense scene in “Gallants”, real development or movement forward is not observed but for Lenehan’s actions or movements stimulated by his thoughts and feelings. Indeed, narrative time in this part of the story is felt to move exceptionally slowly and the reader tends to become frustrated along with Lenehan. In “A Small, Good Thing”, the delay seems to be constituted from a combination of all four types of duration, but scene and pause seem to be dominant. Conversations between Scotty’s parents and Dr. Francis and between the parents, Ann’s exchanges with the black family, and her activities are mainly reported as scene, while the

¹⁷ See Genette (1980, 95) and Section 3.1.4 in Chapter 3 for a little more detailed explanation and its critical review.

heroines' inner thoughts, feelings and perceptions of people and scenery around her are narrated as pauses. In fact, Scotty's condition remains the same just before the final resolution and, although many tests are taken one after another, the concrete results are unknown, which frustrates the reader. The heroine's frustration and anxiety described in pause add to the frustration and readers are guided to see things from the same angle as Ann. As these two examples show, delay is realised by one movement or a combination of several phrases of duration. It can be speculated that a certain tendency should exist in which, for example, a combination of pause and scene mainly comprises the suspenseful scene. Thus, one of the issues to be analysed in connection with delay is to specify such tendencies, if any.

2.1.3.7 Individual differences

There has been a lingering view which considers reading comprehension as communication between the author and the reader. According to Dixon and Bortolussi (2001), however, reading is not communication in the same sense that conversation is communication; a text is seen as a stimulus to processing and the process of text understanding depends on the text's features, the reader's world knowledge and mental processing. As has already been mentioned, Vorderer (1996, 251) also points out that, to develop a psychological theory of suspense, it is significant to systematically and empirically examine inter- and intra-individual differences as well as a few other factors.

Among those factors is included the question of the text type, based on the assumption that readers may respond differently to texts of different types or genres. The present study aims at focusing on this factor, examining literary texts. Textual features and structures of both suspense and surprise created in literary narratives will be analysed on the basis of the view of 'text-as-a-stimulus-to-processing.' Empirical study will not be performed this time,

but it never means that I disregard the importance and necessity of empirical studies for completion of these topics of research. It is emphasised that, as the first step to further development of a theory of suspense creation, fuller text-based analyses, albeit of rather limited sources of data here, must be attempted.

2.2 Surprise

2.2.1 Previous studies I: literary and narratological approaches

Surprise has generally not attracted as much attention as suspense in either literary and narratological studies or psychology and psycholinguistics. Among the few studies available are ones by Lodge (1992), Sternberg (1978) and Toolan (2001), which will be surveyed along with supplementary reference to Chatman (1978) and special reference to modern short stories. Several other narratologists including Booth (1961) make observations and comments on elements of surprise and suspense found in literary narratives, indicating that these two factors are pervasive and common in narratives and must perform significant functions.

Lodge claims that most literary narratives contain an element of surprise, and that the twists which cause surprise in both the story and the reader should be “convincing as well as unexpected” (1992, 71). As a classic example, he refers to one of the scenes in *Vanity Fair*. Sir Pitt Crawley, a baronet, proposes to the poor, orphaned governess, Becky Sharp, which is surprising to her. But then, both he and the reader are surprised to discover that Becky is already married. In the next chapter, Sir Pitt’s half sister, Miss Crawley, is surprised to

witness Sir Pitt on his knees before Becky and is even more surprised to find that his proposal of marriage is declined. It is only at the end of the chapter that Becky's secret marriage to Sir Pitt Crawley's son is revealed. What is more surprising is that Becky's marriage has been planned by Miss Crawley beforehand who, enjoying her company, does not want to welcome Becky into the family. An even more surprising revelation is that Becky genuinely sheds tears at the words of Sir Pitt's proposal, because she now understands she has lost the position of a baronet's wife.

Lodge mentions that information on the ongoing events and, probably their background, should be provided for the reader to the extent that the revelation becomes convincing when it is revealed. First, Becky's marriage is revealed but who her husband is is not revealed until the next chapter. Before this is revealed, another surprise, concerning a character though, is prepared: Miss Crawley's surprising discovery of her brother's proposal being declined. In the part of the narrative up to the point where Becky's marriage is revealed, Thackeray often uses letters, instead of the narrator's narrating, so that under-informativeness becomes more natural. It may also serve to regulate the amount of information to be provided.

Sternberg (1978) considers surprise as one of the narrative interests which is created by "a more or less imperceptible suppression of temporally anterior material and then a sudden retrospective illumination of what has gone before" (157). His basic notion seems to be the same as Brewer and Lichtenstein's (1981, 1982) to be reviewed in the next section: the reader is not informed and thus remains unaware that some event, which has happened at an earlier stage in the *fabula*, has not been told; only later in the story do they learn of the occurrence of the event. Unlike suspense, the reader only recognises the existence of "surprise gaps" (244), their relevance and/or true significance in retrospect, since the opening of the gap is "delayed to the point of closure" (244).

Toolan (2001) takes a more reader-oriented or process-oriented approach towards the essence of plot-based surprise, so some of his suggestions are shared by the psychological suggestions, to be reviewed later. In brief, his point is that the reader experiences a new development as unforeseen at first but foreseeable in retrospect. The essential parts of his conditions are cited below:

- (8) a. the narrative has approached and may be presumed to be passing an unproblematic ‘milestone’, where there is little or no sense of potential forking into different sequels and where, rather, a stereotypical or schematic next event or scene is strongly predicted.

Thereafter:

- b. the expected ‘non-forking’ schematic or automatic progression does not go through as predicted, and something relevant and related, ‘imaginable in the circumstances if we had operated with full foresight or imagination’, happens. And this foreseeable but unforeseen development pulls us up short, causes us to re-assess much of the narrative whose shape we *thought* we already understood. (101)

In “Indian Camp”, for example, just before the end of the story, the man lying in the upper bunk, above his wife in labour, is found dead after the birth of his child. His death is a great surprise, or rather an uncomfortable shock. The narrative had just reported that both the mother and the baby are safe and fine, so the reader expects that the narrative will focus back on the father, describing his relief, great joy and gratitude to the doctor and others. What actually occurs is the discovery of the father’s death by suicide. This is soon followed by realisation or conclusion that the husband has killed himself out of intolerable anguish and his inability to leave the room where his wife is suffering, because his foot is badly injured. Actually, this development is hinted at in the words of Nick’s father immediately before the discovery: “They’re [the fathers] usually the worst sufferers in these little affairs” (88). The causal connection can only be seen with hindsight.

The most significant point that Toolan makes in (8b) is that surprising events should not be a “detached appendix” (102) but should fit the larger structure and developments in the entire story, which can be fully integrated with every foregoing event and fill a gap the reader does not even notice while reading. For instance, at the beginning of “A Small, Good Thing”, Scotty suffers a hit-and-run accident on the day before his birthday, falls unconscious and is hospitalised. This event is more or less ‘surprising’ in itself, but does not count as narrative surprise. In the hospital, he opens his eyes for the first time after a few days’ comatose sleep, giving his parents, as well as the reader, great hope that he will recover. But actually, and immediately, he dies. This development can be regarded as surprising. It means that surprise is felt most intensely and effectively when it brings the reader a learning experience: an experience of surprise will facilitate or deepen the reader’s understanding which the reader was naturally unaware was lacking while reading. Thus, in “Indian Camp”, it is a shocking surprise caused by belated revelation in the story that gives the reader an opportunity to focus on and reflect the reason that the Indian husband has committed suicide. Prince (1987) also mentions that suspense is particularly effectively produced when an unexpected event is “well grounded in what happened earlier” (94).

The previous studies, small in number, are not particularly diverse in their main contentions. In summary, the following points are argued as the elements of surprise in the literary and narratological approach:

- (9) a. Information about some anterior events is suppressed to the extent that the reader fails to anticipate the unexpected development and the revelation is *convincing* when it comes.
- b. Before a surprising event unfolds, a stereotypical next event or scene is strongly anticipated.
- c. The development which is to cause surprise should be unforeseen but

foreseeable in retrospect.

Related to surprise, Chatman (1978) points out its association with suspense. That is, surprise and suspense need not be contradictory but may be complementary terms and the two factors can function together in complicated ways. A chain of events may be initiated as a surprise, develop into a pattern of suspense and then end up with a twist, or “the frustration of the expected result—another surprise” (60). He takes up Dickens’ *Great Expectations* as involving classic examples and shows how the plot is a “veritable network of suspense-surprise complexes” (60) not only at a local level but also at a global one (see Chatman 1978, 61-2).

2.2.2 Previous studies II: psycholinguistic and psychological approaches

In terms of the structural-affect theory, Brewer and Lichtenstein posit that the event structure contains critical expository or event information early in the event sequence, while the discourse structure does not present it or even let the reader know that it has been omitted. Readers are then surprised when they reach the belated point at which this omitted information is revealed. The surprise is resolved when the reader reinterprets the underlying event structure in the light of the revealed information. As an example of a minimal surprise discourse structure, the following story is offered:

- (10) Marian walked into her bedroom. She opened her closet door to reach for her nightgown and saw a hand holding a knife. (Brewer and Lichtenstein 1981, 169)

On the assumption that, in the event structure of the base story, someone with a knife hid himself in Marian's closet before she walked into her bedroom, this critical information is withheld in the discourse and contributes to produce surprise in the story at the end.

Brewer and Lichtenstein hypothesise that the reader will prefer stories with discourse structures which produce surprise to stories which have the same event structures but do not have the discourse structure to produce surprise. Data in Brewer (1985), for example, support the claim that differences in affective responses were a function of the temporal rearrangement of the events in the discourse structures and not a function of the event structure itself. The results are consistent irrespective of contents in different stories.

Whereas Brewer and Lichtenstein's suggestion provides a psychologically empirical support for a basic, general concept that surprise, as well as other types of story interests, is based on manipulation not so much at the story level as the discourse level, Kintsch (1980), as well as other studies to be reviewed, adopts a more recipient process-oriented approach. He suggests that surprise gives the reader a perfect opportunity for new learning. Kintsch argues that the reader's learning, in the sense of an adjustment to their existing knowledge, is based on conceptual conflict when an expectation turns out to be untrue or a gap is found in what one thinks he or she already knows about. If no relevant knowledge exists in the first place or if a deviation from current knowledge is too great, it is impossible to integrate the new information; therefore, surprise needs to be "relatively small deviations from expectations, misfits" (92) between the existing knowledge structure and any new information that is corrected or added to the existing knowledge. It means that for an event to be most surprising, it has to be integrated into its broad context in such a way that the reader "shouldn't be able to predict it, but it must be possible to postdict it" (93), that is, a place for the event should be found "in the total knowledge structure" (93). In short, surprise is an

effective means for communicating something that “the writer wants to express and that could not be achieved” (93) otherwise, providing the reader with an opportunity to re-consider the whole story in a new light.

Similarly, Tan (1994) indicates that surprise can be at once frustrating and rewarding. It is frustrating because “some revision of current knowledge” is required and rewarding in the sense that “some new perspective or retrospect” (16) is opened. In one of his notes, Tan indicates that involving an unexpected development, a surprise may “arouse an awareness of additional unexpected outcomes” (15). Hoeken and van Vliet (2000) briefly argue that feelings of surprise evoked by an event in the story bring the reader a reassessment of the story. Referring to an experimental result that readers produced better answers to questions about the events preceding the surprise than when reading without a surprising event, they support Kintsch’s (1980) suggestion that readers reassess what has happened prior to surprise to see if the surprising event fits well.

These suggestions by Kintch and Tan are partly substantiated by some empirical findings in Stiensmeier-Pelster, Martini, and Reisenzein’s (1995) studies. Based on a series of experiments, they conclude that surprising outcomes elicit a fuller causal search than unsurprising ones and that the feeling of surprise caused by “expectancy disconfirmation” (6), or unexpectedness, stimulates causal thinking or analyses. They also suggest that surprise, like other emotions such as anger and pity, has a functional role to enable and motivate “spontaneous causal search” (11).

Cupchik (1996) remarks, in the light of contrasts in the interpretive process with suspense, that suspense and surprise are “symmetrical with reference to the importance of future and past, respectively, in relation to the present” (196), although surprise is very different from suspense in terms of the interpretive and emotional processes involved—this is

the main point of his discussion. Whereas suspenseful narratives have a strong tendency to turn the reader's attention to the future, surprising texts prompt the reader to find a meaning in the episode reflectively, "usually by reaching back in time and uncovering a relevant fact that serves to explain the event" (196). Thus, regarding an emotional aspect, the reader's attention, excitement and/or apprehension in a state of suspense before an episode's resolution are usually moderated after the resolution. In contrast, surprise serves as an emotion to drive the reader to seek meanings and personal emotions which can integrate and account for the surprising episode.

To sum up, the essential core, of a reaction to and a function performed by surprising events, discussed commonly among all the psychological and psycholinguistic studies reviewed is as follows: surprise prompts the reader to reflect on the preceding events, to find some meaningful causal connection between an unexpected event and those events and to integrate what looks like the disoriented piece of information with the existing whole. As a result of successful integration, a learning experience is gained and the search for meaning turns out to be rewarding. In short, a feeling of surprise, attributed to an unexpected twist, is a necessary stimulus for deeper understanding of the entire story which otherwise could not be so effectively achieved.

2.2.3 Surprise in literary texts: proposals for further research

A relatively narrower range of the previous suggestions and remarks in both approaches indicates that surprise tends to be regarded by many others as less controversial than suspense has been. Truly, the kind of response which the reader normally produces in the encounter

with any surprising development in the story is relatively easily reflected as has been discussed in many of the psychological studies. Surprise is arguably an emotional reaction which is essential to profound understanding and reassessment of the story in the new light. Also, creation of a simple, surprising story does not require any special talent or craft: whoever has read such stories, or ‘stories’ at all, can make one up by following the three points given in (9). However, each suggestion under close scrutiny, considering whether or not it can account for literary surprise, seems to be still open to examination and, above all, none of the suggestions seems to present a comprehensive view of how (plot-based) surprise is effectively produced. Most of them focus on how surprise is likely to be interpreted and processed and what functional effect the emotional reaction plays. In this section, I will assess whether these rules reliably apply to literary texts or not, making reference to several short stories which will be analysed later, and propose issues worthy of further research.

To begin with, Lodge’s suggestion that sufficient information should be provided beforehand so as to generate surprise and the twists should be convincing as well as unexpected seems to explain the surprise in “Indian Camp” straightforwardly. It is because of the preceding pieces of information about the Indian husband and, additionally, Nick’s father’s speech, “They’re usually the worst sufferers in these little affairs” (88), that his committing suicide is not felt to be totally abrupt and inexplicable but convincing: his badly injured foot must have prevented him, stuck in the bunk, from fleeing from the unbearable situation just below him and he can only end his life to get away from it. “The Portobello Road” by M. Spark proceeds as Lodge suggests by using temporal reordering techniques of narrative events effectively. In the story, George sees one of his old friends, Needle, whereas Kathleen, his second wife accompanying him in the street, is unable to see her. This episode occurs in the second section of this fairly long short story, following the beginning where the

four characters in their youth are introduced. It is revealed by Kathleen at the very end of the section ranging over two pages that Needle is actually a ‘ghost’: “Heavens, you must be seeing things. Come on home. Needle isn’t there. You know as well as I do, Needle is dead” (3). This confusing and maybe surprising episode leads to the other, more intense surprise that Needle is murdered by George which is recounted chronologically during several sections for over 16 pages. This explains retrospectively why George sees her but Kathleen, a good friend of hers, does not.

On the other hand, stories such as “The Mouse” and “The Open Window” by Saki do not provide the reader with information accumulatively, at least not in a way Lodge indicates. Although the difference in genre between the example Lodge gives and the stories referred to may partly explain why Lodge’s suggestion is valid, it may not be regarded as a necessary condition. It is worth examining whether there is any more relevant condition of surprise production which covers a wider range of surprise in literary texts.

Whereas Lodge’s suggestion can be regarded as paying attention to the quantity of information to be provided and a manner of presenting it, the views of Sternberg, and Brewer and Lichtenstein focus on the quality of information, suggesting that withheld information should be analeptic, pertaining to significant events causing surprise which have happened earlier in the *fabula*. Their suggestions sound convincing enough and seem to serve fairly well to explain surprise in many short stories, especially stories such as “The Portobello Road” and “The Prophet’s Hair”, where temporal reordering of events plays a vital role in generating surprise, as well as stories with typical surprise endings including “The Mouse” and “The Necklace”. Still, they cannot account for every surprise in literary fiction. “The Portobello Road” does not reveal until near the end that Needle has been murdered by an old friend, George, together with a series of complications resulting in the tragedy. “The

Prophet's Hair" also holds back until later a sequence of critical analeptic events about how Hashim, a money lender, has been transformed by obtaining a famous relic, which causes Atta, his son, and Huma, his beautiful daughter, to venture into a slum in pursuit of a thief at the beginning of the story. Other types of stories with typical surprise endings, such as "The Mouse", are explained similarly. In this story, the withheld information is that the lady, who is the only companion in Theodoric's compartment throughout his journey, is blind. This critical and analeptic information is the narrative fact which must have started well before she boards the train. It is revealed only at the very end by the lady, in her direct speech, when she asks Theodoric to get her a porter to put her into a taxi because "being blind makes one so helpless at a railway station" (16), producing a surprise ending. Unless the reader reads the story very carefully by paying close and special attention to every linguistic detail, her blindness does not seem to be even hinted at and there is no knowing that the lady is blind, while timid Theodoric feels sure she has caught sight of his miserable semi-naked figure after his struggle to get rid of a mouse crawling in his clothes. Only in retrospect are we convinced that the situation is described only from Theodoric's perspective and is shaped by his imagination and false impressions.

However, a story with an utterly surprise ending, such as Chekhov's "Let Me Sleep", for example, where basically the story unfolds in chronological order with some analeptic insertion of her hallucinative visions and dreams, cannot be accounted for by their view. No critical event or information that causes surprise which can be traced back to earlier stages in the story is withheld. Surprise is caused simply by the hallucinative teenage Varka's abrupt, and normally unthinkable, act of killing the baby, who she realises is the source of her misery.

Moreover, there is one reservation over the notion of 'temporality anterior' or 'earlier' event in the story. In some stories, the withheld information concerns events which have

happened earlier than the surprising development and later than the initial event in the *fabula*. In other stories, however, the event whose information is withheld must have occurred earlier than the surprising event but is not always traced back to the assumed earliest time in the story. For example, in “The Mouse”, it is not really appropriate to regard the lady’s blindness as starting just before she meets Theodoric on the train. It is more natural to understand it as a presupposed narrative fact which must have been true from long before the story begins. “Bliss” is another such example, where Harry’s betrayal of Bertha, his affair with Miss Fulton, which is revealed right before the ending, turns out to be an abrupt twist for the heroine who has been immersing herself in sheer ‘bliss’ till then. While the earliest event in *fabula* can be regarded as the beginning, where Bertha is shopping for the dinner party at her house that evening, it is probable that her husband’s affair has started at an earlier date and has lasted for some time. Thus, it does not seem necessary to specify the temporal nature of the critical information, allocating it to some point on the temporal axis of the story. The notion ‘critical’ will need to have some definition so that it can explain an even wider variety of surprise in literary fiction.

Yet another point to raise is an issue of unexpectedness which has been suggested in many of the studies but does not always seem to be applicable to, literary surprise, as it is. Lodge and almost all the psychological and psycholinguistic studies reviewed argue that surprise is caused by unexpected information or expectation disorientation. For example, in his discussion, Toolan also refers to the ‘strong’ foreseeability of the next event before surprise is caused. These suggestions explain how surprise in general is caused and how “Indian Camp”, as explained in the previous section, and “The Necklace”, to only name a few, are surprising. As an additional example, “The Necklace”, one of the most typical stories with a surprise ending, seems to serve. Mathilde, wife to a young civil servant, has

borrowed a diamond necklace from her wealthy friend, Madame Forestier, loses it and replaces it with an expensive diamond one but in the process suffers extreme poverty for years in order to pay off the huge debt. One day, Mathilde encounters Madame Forestier while taking a walk in the Champs-Élysées. Mathilde greets her but Mme Forestier cannot recognise Mathilde until told, because Mathilde looks very different from how she did a decade earlier. Hearing her say that she has replaced the lost necklace and had a hard time paying the debt off, Mme Forestier stops dead. Reading up to this point, the reader is likely to expect from Mme Forestier some words of appreciation of her sincerity and conscientiousness, compassion for her efforts and hard work or hearty consolation. Actually, she asks Mathilde if she has bought a diamond necklace as a replacement and her reaction makes Mathilde satisfied and proud of herself. Then comes the revelation: “Oh, my poor, dear Mathilde! Why, mine was only imitation. At the most it was worth five hundred francs!” (46).

Nevertheless, there are often cases where surprise is caused by twists or developments which are not necessarily *against* the reader’s confident expectation. In one case, readers, probably experienced readers in particular, would make a reasonable, or inspired, guess at what comes next. Real twists when they are taken do not necessarily upset readers’ ‘expectations’ about the story development and yet can take them by surprise. As such an example, “Let Me Sleep” is again useful. Its main plot unfolds chronologically, as already mentioned. Reading the following passage in which Varka’s exhaustion is now beyond her limit and her delusional mind finally comes to have a solid shape, the reader may tell what the oppressed and hallucinating young girl is going to do next:

- (11) Worn out, she makes one last, supreme effort to concentrate her attention, looks up at the winking green patch and, as she listens to the sound of the crying, finds it, this enemy that is making life a misery.

It is the baby.

She laughs in astonishment: how could she have failed to notice such a simple little thing before! The green patch, the shadows, and the cricket, also seem to be laughing in astonishment.

The delusion takes possession of Varka. She gets up from her stool, and walks up and down the room. There is a broad smile on her face and her eyes are unblinking. The thought that in a moment she will be rid of the baby that binds her hand and foot, tickles her with delight... To kill the baby, then sleep, sleep, sleep.... (196)

Then comes a surprise, or rather shocking, ending. Having been able to foretell this outcome, the reader would feel extreme surprise or shudder at the passage to follow (11):

- (12) Laughing, winking at the green patch and wagging her finger at it, Varka creeps up to the cradle and bends over the baby. Having smothered it, she lies down quickly on the floor, laughs with joy that now she can sleep, and a minute later is sleeping the sleep of the dead (196)

Similarly, it is likely that a 13-year-old girl dies when the last words quoted are read literally, or falls into a deep sleep when they are read as metaphor, after a few days' compulsory labour, so to speak, without sleeping or resting. Learning that it has materialised, however, the reader will be caught more or less by surprise. One plausible reason for the phenomenon seems to be unexpectedness yet again: having a premonition of the worst outcome in a state of suspense, the reader may still wish or suspect that that should not happen after all.

Nevertheless, the actual outcome somehow belies his or her expectations in the sense that their moral wish is not granted. Although the story does not employ any conspicuous temporal manipulations at the plot level, the ending is still as surprising as plot-based surprise, and will give the reader an opportunity to reflect what they have read and integrate this

catastrophe with the previous events, which will help convey a significant message. Her master and mistress's neglect of Varka leads to the neglect of their baby's life, which could be taken as another negative example of the Biblical saying, "As you sow, so shall you reap". Thus, it seems that a distinction needs to be drawn between the reader's expectations based on rational prediction and expectations based on moral wishes or desire of the reader. Surprise experienced in this Chekhov story seems to be attributed to the latter type of expectations. I would like to suggest here tentatively that for surprise to be caused in a literary text, either the first type or second type of expectation needs to be belied.

The aspect pointed out in many of the previous studies, that is, the necessity of surprise to be integrated into the whole story, should be a necessary condition. As far as my small data set is concerned, no example contradictory to this suggestion is yet to be found. Without any significance for the 'entire' story or the main message of the story, surprise may turn out to be only an exciting, or an absurd, moment during the reading and will soon be forgotten, not leaving any impression or providing the reader with any learning experience. However, it has not been discussed yet how the integration of the foregoing events and the surprising outcome becomes possible in the text and story levels, or in other words, what elements in *sjuzhet* and *fabula* enable the reader to succeed in understanding the meaningful causal connection. Whether or not there are any linguistic or narratological devices or manipulations which are useful to this end and, when there are, how they operate will be open to further investigation.

Last but not least, as is suggested by Chatman, making reference to one of Dickens's novels, suspense and surprise can function together in complex ways. The two often appear in various combinations in literary fiction. In "Indian Camp", the two coexist in a simpler way: after the suspense of the Indian woman's difficult delivery is resolved by survival of the

mother and the baby, the surprise of her husband's death follows near the closing. "The Mouse" also contains suspense followed by a surprise ending: the reader reads the story in suspense, wondering if Theodoric can successfully get rid of a mouse in his clothes without being seen by the lady, and is surprised to learn that she is blind so that Theodoric's fears turn out to be groundless. Similarly, "Let Me Sleep" is a story with a surprising ending preceded by a suspenseful event over whether Varka, who is suffering her overwhelming drowsiness, is allowed ever to take any rest. "A Prophet's Hair" begins with surprise that Atta enters the slum to hire a burglar and is lynched, found unconscious in the park near his house, which is followed by another surprise with a slightly suspenseful episode, where Huma, his sister, goes to the same place for the same purpose. She is invited in to see a man and when walking in the darkness, she feels a sharp pain to her leg, a first suspenseful episode. Then the surprising revelation as to how she has come to visit the slum is provided. The rest of the story unfolds in a similar fashion and this story too closes with a surprise ending. There is room for some investigation of how suspense and surprise are combined and interact with each other for their maximal effect in stories. This issue will be discussed briefly in Chapter 6, on the basis of the analyses performed in the chapters to follow.

CHAPTER 3 FRAMEWORKS OF ANALYSES

This chapter will present a brief overview of terms, concepts and theoretical frameworks in stylistics and narratology, to be employed for analyses of literary suspense and surprise in Chapters 4 and 5. Section 3.1 will sketch an overall framework to follow in the analyses, while the remaining sections will provide a general outline of devices based on linguistics, stylistics and narratology. Most of them serve analyses of both suspense and surprise, but duration and frequency, of narrative time, reviewed in Section 3.4, will assist in analyses of suspense and order surprise.

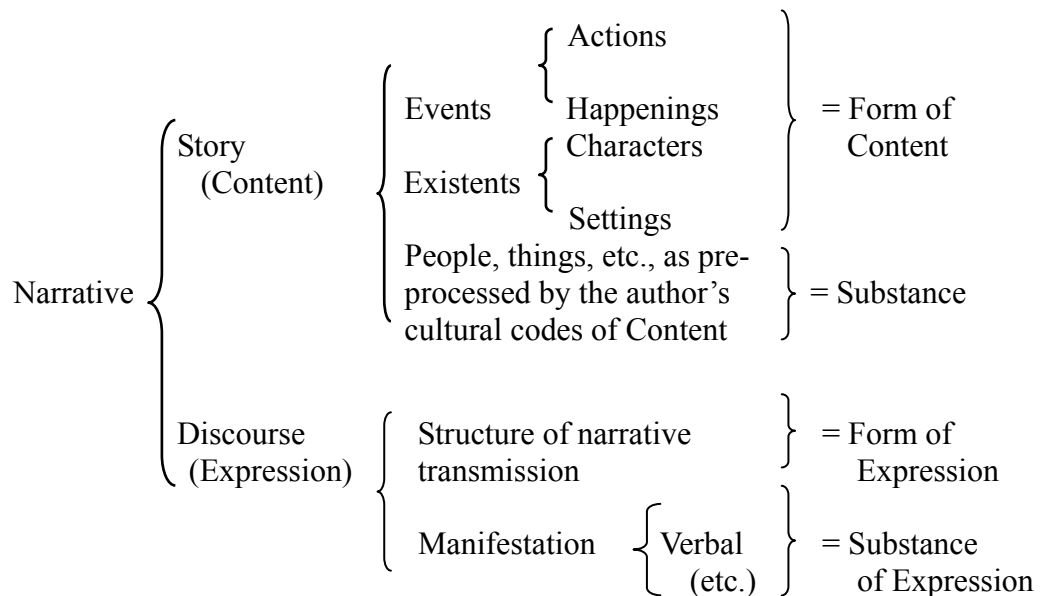
3.1 Story and discourse: Chatman (1978)

The overall framework for the following analyses is based on the concept of narrative texts as a semiotic structure proposed by Chatman (1978, 19-27). That is, it follows the assumption that narrative texts are composed of expression and content, and that each of them has substance and form. The content of the narrative is “story” (or *fabula*), while “discourse” (or *sjuzhet*) is the form. Story tells about events, caused by or happening to characters in certain settings, all of which amount to the form of the content. These events, characters and settings are based on and filtered through the author’s cultural codes. As far as the selected texts for the following analyses are concerned, the cultural codes are mostly British and American together with a few cultures from Europe (French and Russian) and India. These aspects are regarded as the substance of the content. On the other hand, the

form of the expression plane is narrative discourse, which consists of any elements that articulate the story such as point of view, modes of speech and thought presentation, devices of narrative time, modes of narrative presentation, and so on. The substance of the expression is the medium through which discourse manifests itself. Verbal language is not the only one but media or ‘codes’ such as bodily movements, drawings and cinematic pictures can be included as well.

The diagram below is taken from Chatman with a couple of minor modifications of my own. Chatman includes cinematic, balletic or pantomimic media in the sub-category of Manifestation, but I deleted all except the Verbal, simply because films and drawings are not dealt with in the present study. The term, ‘discourse’, is often replaced by *text* or *narrative* where possible, with the original meaning retained.

Figure 3.1 Chatman’s Scheme of Form of Content and Form of Expression



(cf. Chatman 1978, 26)

A system of three-levels of analysis, such as ‘fabula, story and text’ (Bal 1997) or ‘story, text and narration’ (Rimmon-Kenan 1983) is, as Toolan (2001, 12) indicates, still controversial and is subject to the question whether the separation of narration from presentation is strictly necessary or possible. The two-level analysis represented by Chatman is simpler than these and seems to serve better as a framework for the foreseeable complexity of analyses of suspense and surprise, thus complexity has been eliminated where possible, with regard to the basic framework.

3.2 Point of view, narrator and narration: Simpson (1993)

As has been suggested by the psychologists, the perspective from which the story is presented seems to be one of the important factors contributing to suspense production. From among several frameworks of point of view proposed so far (e.g., Uspensky 1973; Genette 1980; Rimmon-Kenan 1983; Bal 1997) a model developed by Simpson (1993) was chosen.¹ Simpson’s model is based mainly on Fowler (1986) as well as Uspensky (1973), with his own revisions and developments, and primarily intends to explain, on the basis of the concept of modality, differences in the literary narratives ‘felt’ by a reader.² Simpson suggests the possibility of specifying by clear linguistic criteria the different types of point of view realised in literary texts: “Point of view must, after all, be expressed in and through language and the techniques of modern linguistics ... are well-equipped to deal with such a

¹ Toolan (2001, 68-76) provides us with a concise outline of and helpful guidelines for Simpson’s model with his own explanatory comments, which will be referred to where they seem to be more detailed.

² Several passages quoted from literary texts show that a ‘feel’ of the narrative differs from one text to another and that Fowler’s model tends to provide counterintuitive categorisations for some texts. See Simpson (1996, 39-43 and 51-5) as well as Toolan (2001, 69-70).

phenomenon” (34). The main feature of his framework is that modal verbs and other modality expressions as well as pronominal references are focused upon as primary linguistic means.

Simpson takes a psychological approach to point of view. His emphasis is on the interpersonal plane as well as on the isolation of the “linguistic features which create a text’s ‘personality’” (37), while he admits that his model shares some features with a Structuralist’s approach (cf. Genette 1980) and a generative one (cf. Banfield 1982), in its concern with “macro-units of narrative and the generative interest in the sentence-level representation of point of view” (37). That is, his framework aims to deal with the narrative comprehensively, so it will be suited for analysis of those elements related to the mental proximity between the reader and the protagonist. The four elements—who sees, what is seen, what is told and how it is narrated/described—are linguistically realised within the discourse in narratorial modes and modes of speech and thought presentation.

According to Simpson’s modal system, modality as “a major exponent of the *interpersonal* function of language” (46) is divided into four types: *deontic*, *boulomaic*, *epistemic* and *perception*. Deontic and boulomaic modalities are grouped into a “positive” modality, while epistemic and perception comprise a “negative” one (55). *Deontic* modality is concerned with duties, obligations and commitments, and its main modal verbs include *must*, *should* and *may*. Adjectival expressions such as ‘You are *obliged* to do’, ‘It is *possible* for you to say yes’ or ‘You are *permitted* to go’ are also included in this type. *Boulomaic* modality, closely related to the deontic, is grammaticised in expressions of ‘desire’: verbs such as *would like to*, *hope*, *I wish* or *regret*, adjectives such as *regrettable*, (it is) *good*, (it is) *hoped* and adverbs such as *hopefully* or *regrettably* are some of its examples. Grouped into positive modality together with these two modes of modality are *verba sentiendi*, i.e., verbs

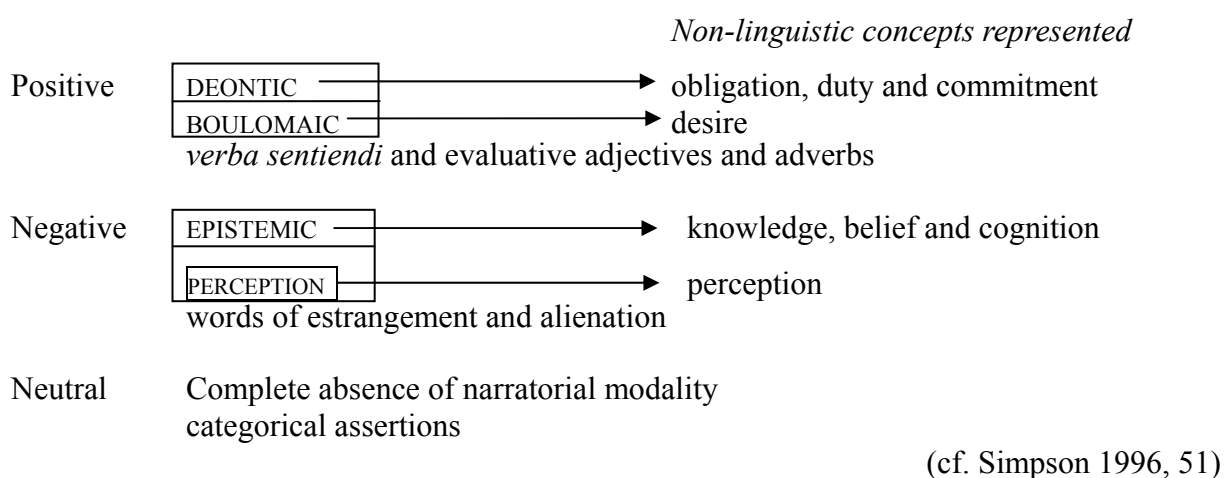
that report “a character’s thoughts, perceptions and reactions (*she noticed... it annoyed her that...*)” (Toolan 2001, 71-2), and evaluative adjectives and adverbs in general.

Epistemic modality, part of the ‘negative’ modality, is concerned with confidence or lack of confidence on the part of the speaker in the truth of a stated proposition, being considered to be most important for analysis of point of view in literary fiction (Simpson 1996, 48). The modal verbs, *must*, *may*, *could*, and *might* are commonly used (in order of strength of commitment expressed). Adverbs such as *surely*, *necessarily*, *probably*, *perhaps*, *possibly*, *allegedly*, *supposedly* and *arguably* are used. There is a range of expressions in this modality: clausal constructions such as *It is highly unlikely/probably*, *it seems/appears*; and verbs of “speculative cognition”, for instance, *suppose*, *imagine*, *assume*, *think* or *wonder* (Toolan 2001, 72). *Perception* modality, a subcategory of epistemic modality, is different from epistemic mode in that the degree of commitment to the truth of a proposition is predicated on human, normally visual, perception (Simpson 1996, 50). There are numerous constructions that can be employed to refer to perceptions; for example, *It is clear/obvious/apparent/evident that ...*, with adjectival and adverbial counterparts of these verbs such as *clear(ly)*, *obvious(ly)*, *apparent(ly)* and *evident(ly)*. A subjunctive conjunction, *as if*, is characteristically used as “words of estrangement” (65) to produce an impression that description is given by someone outside the narrated world rather than by someone familiar with it and possessing inside knowledge. When epistemic and perception modals are highlighted, “a comparable quality of ‘alienation’ and ‘bewilderment’ is generated” (65).

In addition to these two modes of modality, there is “neutral” modality, which is characterised by absence of modal expressions and categorical, flat assertions such as *You are wrong* (rather than *You might possibly be wrong* or *You must be wrong*) prevail. This mode is typically observed in hard-boiled detective novels by Hemingway, Chandler or Carver. As

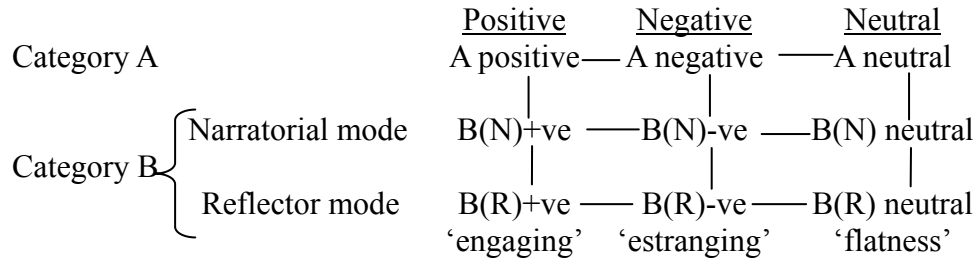
shown below later, neutral modality combined with generic pronouns as subjects (B(N) neutral) tends to produce a most impersonal, journalistic style, for example. A brief summary, which adds to Simpson's original three distinctions—positive, negative and neutral—is given in Figure 3.2:

Figure 3.2 Simpson's Modal System



Passages or episodes of narration belong to either *category A* (the first-person narrative) or *category B* (the third-person narrative). Category B narratives are further divided into either *the Narratorial mode* (*B(N)*) or *the Reflector mode* (*B(R)*). Narrative in *Narratorial mode* is narrated from someone *outside* the story with no adoption of the perspective of any particular character, while *Reflector mode* narrative refers to the narrative narrated by the third-person narrator who represents or 'reflects' the character's thoughts or inner feelings. Each of the three categories, *A*, *B(N)* and *B(R)*, is multiplied with the three modalities reviewed above, hence proposing nine types of narratives: *A positive*, *A negative*, *A neutral*; *B(N) positive*, *B(N) negative*, *B(N) neutral*; and *B(R) positive*, *B(R) negative*, *B(R) neutral*. Figure 3.3 shows this in a simplified version of Simpson's diagram (1993, 75):

Figure 3.3 Simplified Diagram of Narrative Categories



Two of these nine modes, the B(R) neutral mode and the B(N) neutral one, are relatively hard to distinguish one from the other. Because of co-existence of two opposing characteristics, the objectivity of non-modalised, neutral narrative and the subjectivity brought about by the Reflector's filter, through which the narration is told, the B(R) neutral mode is more elusive than the B(R)+ve and B(R)-ve modes. Simpson (1996) gives four types of passages as examples of B(R) neutral narrative. He suggests that B(N) neutral narrative can be converted into the narrative of the B(R) neutral mode by replacing the subjects of the former with a particular individual. For instance, the sentences from a passage of Hemingway's "The Killers" read "They shot the six cabinet ministers ... There were wet dead leaves on the paving of the courtyard" (67), which can be made into B(R) neutral narrative such as "X recalled how they shot the six cabinet ministers at half past six ..., and X remembered that there were wet dead leaves ..." (73). As this example shows, B(R) neutral narratives can include perception verbs without evaluative adjectives and four available modalities. Simpson also states that the only indication of B(R) neutral, as opposed to B(N) neutral, mode is "some signal that events are being viewed from the spatial location of a character" (1996, 73) rather than from the bird's-eye position to characterise the Narratorial mode. This feature should be another reason that makes it harder to distinguish between the two.

As for the distinction between two modes sharing a particular modality, there is yet another point to mention briefly. As a feature of the intersection of speech/thought presentation and the point of view, Simpson indicates one case in which sustained Free Direct Thought (see Section 3.3 below), when narrated in the B(R)+ve mode, could collapse the distinction between the B(R)+ve and the B(N)+ve modes, which makes the narration take on an appearance of category A. This means that, when narratives are dominated by FDT for some time, they begin to appear as if the character is talking to the reader directly, rather than through the narrator.³

One last point worth referring to concerns the analytical practice within Simpson's framework. Toolan (2001) suggests that, despite the linguistic features such as choices of pronominal references, modal verbs and a range of adverbial and adjectival expressions of modality, literary passages should receive a more holistic assessment and scrutiny. By citing a couple of sentences from "Odour of Chrysanthemums" by D. H. Lawrence, Toolan shows that there are examples in which mechanical application of the model does not appropriately reveal the meaning the text carries (in this case, expressions of estrangement associated with negative modality are used for figurative elaboration), suggesting that "the nine-mode model and its textual indices need to be applied alongside increasingly detailed description" (75).

3.3 Speech and thought presentation: Leech and Short (1981)

Categories of speech and thought presentation will be necessary for analysing sustainment devices and point of view reviewed above. Speech and thought presentation

³ See Simpson (1966, 71), where he cites a short passage from Joyce's *Ulysses* to explain how the sustained focalization through the Reflector turns the narrative into first-person narrative.

modes are often not separable from analysis of point of view. Simpson (1996, 70) suggests that Free Indirect Speech/Thought techniques used for freely expressing characters' words and thoughts, are the most interesting of the devices available for presenting B(R) positive narration, or a third-person narration in Reflector mode in positive modality. The categorisation proposed by Leech and Short (1981) is based on explicit linguistic criteria, which enables analysts to apply their model to texts from the literary to broadcast and print media as Simpson (1996, 21) suggests, and is well suited to linguistic analyses of literary suspense. Their categories are briefly reviewed with simple examples.

Modes of speech and thought presentation seem to be usually divided into ten, five modes for each presentation.⁴ Lists (1) and (2) below show the categories and terms employed, with sentences as examples from "A Small, Good Thing" rendered in or transformed into each of the modes:

(1) Speech presenting modes

Direct Speech (DS):

"There's a cake here that wasn't picked up," the voice on the other end of the line said.

Indirect Speech (IS):

The voice on the other end of the line said that there was a cake there that hadn't been picked up.

Free Direct Speech (FDS):

There's a cake here that wasn't picked up.

Free Indirect Speech (FIS):

There was a cake there that hadn't been picked up.

Narrative Report of Speech Act (NRSA):

The caller reminded Ann of the cake she had ordered.

⁴ To these Toolan (2001, 122) adds another category of Stream of Consciousness (SOC). This category is excluded from the framework in the present study to simplify the tool, since the sorts of literary texts selected for my analyses seem to do well without it.

(2) Thought presenting modes

Direct Thought (DT):

Ann wondered, “Had he ever done anything else with his life besides be a baker?”

Indirect Thought (IT):

Ann wondered if he’d ever done anything else with his life besides be a baker.

Free Direct Thought (FDT):

Has he ever done anything else with his life besides be a baker?

Free Indirect Thought (FIT):

Had he ever done anything else with his life besides be a baker?

Narrative Report of Thought Action (NRTA):

Ann wondered about the baker’s previous life.

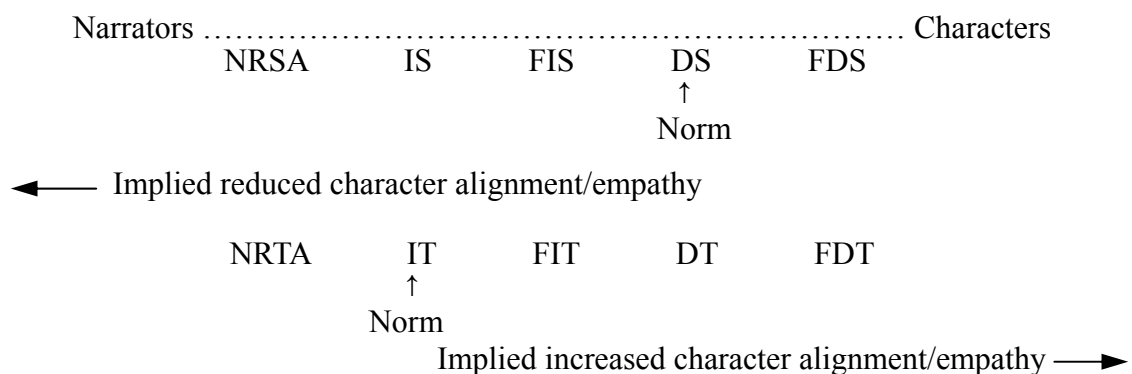
Although each of the modes is distinguished by discernible linguistic markers and differences, the boundaries between the categories are not so clear-cut. Rather, these modes form “a continuum of varying degrees of freedom and directness” (Simpson 1996, 24), because the modes are determined also by the “knowledge of extra-linguistic contextual factors” (Leech and Short, 320).⁵ For instance, there can be three versions of FDS, *I can tell you we’re all convinced he’s out of any danger, said Dr Francis*; *“I can tell you we’re all convinced he’s out of any danger”*; and *I can tell you we’re all convinced he’s out of any danger*, in increasing degree of freedom. FIS, one of the long-standing traditional rhetorical techniques, is not restricted to just one syntactical structure either, but can have at least a couple of versions: *It was a coma, then.*; *It was a coma, then?* in increasing degree of directness, for instance. While modality including modal verbs and sentential adverbials (*certainly, maybe, of course* and so on), rather than uses of past tense and third person pronoun, tends to be a linguistic feature noticeably more prominent in FID (Toolan 2001, 131),

⁵ See also Toolan (2001, 135-9). For linguistic definitions of each category, which I omit here because of their familiarity, see Leech and Short (1981, 318-30; 337-40) and Toolan (2001, 120-33).

there is even an example of FIS in a passage of Conrad's *The Secret Agent* which Leech and Short (330-31) point out can be perceived as such by contextual factors alone.

All the modes can be arranged on a scale as in Figure 3.4, which is a sort of amalgamation of the cline drawn by Leech and Short (1981, 324) and the schematic continuum by Toolan (2001, 139), with his original terms, based on Leech and Short.

Figure 3.4 Scale of Speech and Thought Presentation Modes



The norm or “baseline for the portrayal of speech” (Leech and Short, 334) is DS, whereas that of thought presentation is IT, due to relatively obvious differences between the human act of thinking and the act of speaking to someone and the different possibilities of ‘observing’ speech vs. thought.

Speech and thought presentation is versatile in that, as Leech and Short (1981, 348-50) suggest, it can be employed to manipulate point of view, tone and distance. To these, Toolan (2001, 129-35) adds some other points. Features which appear to become relevant in the following analyses, among other things, include those which manipulate distance and pace of the story as well as point of view. Basically, IS makes the reader feel more distanced and detached from characters and their words than DS. DS and DT produce the impression that, in the former, the character is speaking in our presence or that, in the latter, the narratorial or

authorial intervention seems minimal with an acquired “conscious quality” (Leech and Short 342) due to a monologue in which the character is talking to him- or herself.

FIS and FIT, which tend to be categorised under one superordinate label FID, actually work in quite a contrastive way due to the different norms of speech and thought presentation. As is clear from the scale above and is suggested by Leech and Short (347), FIS is a leftward movement from the DS toward the authorial intervention, while FIT is a rightward movement from IT, thus away from the narrator and into the character. FIS gives the narrator more opportunity to convey *some* narratorial intonation and implicit comment than DS, whereas FIT puts the character’s expressivity and subjectivity forward, assigning the narrator a less prominent role with less scope for implicit critique and, instead, more assumed “implicit narratorial *empathy* with the character” (Toolan 2001, 138).

With regard to point of view, as Simpson indicates above, Leech and Short (1981, 338 and 341) also note the relationship between inner speech and thought and point of view, namely that the thoughts of a character an author chooses to represent invite the reader to see things from the point of view of that character. Nevertheless, representation of their thoughts is not required to describe things from a particular character’s point of view. A character’s point of view can be represented without describing the state of his or her mind.

DS is also employed to slow down the pace of the narrative by enhancing focus on the details of an interaction between the characters (Toolan 2001, 129), while NRSA and NRTA tend to make the narrated action proceed speedily. This issue of narrative time is closely related to the theory of Genette, to be discussed next.

3.4 Narrative time: Genette (1980)

In analyses of sustainment techniques, of manipulation of discourse-time, and analyses of surprise creation, narrative time is one of the most significant elements to examine. Among the three aspects of narrative time suggested by Genette (1980), that is, *order*, *duration* and *frequency*, the first one tends to fulfil a secondary but significant role in causing surprise whereas the latter two will be more constructive in creating suspense.

3.4.1 Order

Order is probably the best-known aspect of the three and is concerned with the discrepancy between the temporal order of narrative events in the story and their order of presentation in the text. There are two kinds of anachronies, an *analepsis*, known as ‘flashback’, and a *prolepsis*, or ‘flashforward’, the latter of which is regarded as of importance in analysing surprise. To be more specific, of interest are its sub-type, repeating processes or “advance notices” (Genette 1980, 73) and what are termed “advance mentions” (75). Bal (1997, 97) calls advance notices “announcements” and advance mentions “hints”, which may be helpful in recall.

An advance notice refers to an event which is told in full beforehand and its linguistic markers in a prototypical case are phrases such as “we will see” or “one will see later” (Genette, 73); or verbs such as “expect” and “promise” (Bal, 97) are often used in the text. Genette adds that the advance notice often has “a considerably longer reach” (74) or temporal distance between the current time of narration and (in this case) the future when the event

anticipated by the advance notice is to occur. Advance mentions are “simple markers without anticipation, even an allusive anticipation” (Genette, 75). The importance of an advance mention when it appears usually goes unnoticed as “an insignificant seed” (Genette, 75), and only later and in retrospect is its significance recognised properly. So typically, advance mentions can be well manipulated in detective stories. Bal (1997, 97) suggests that advance mentions or hints increase suspense, probably when used in the crime fiction, and that the curiosity thus aroused can be manipulated by “false hints”.

3.4.2 Duration

Unlike order and frequency, duration can only be measured as *speed* or *pace*, which refers to “the relationship between duration (that of the story, measured in minutes, hours, days, months, years) and a length (that of text, measured in lines and in pages)” (Genette, 87-8), because of the difficulty in transposing time of the story to the linearity of the text. Speed can be either accelerated or decelerated. Maximum speed is *ellipsis*, where zero textual space, or time, corresponds to some story duration. Minimum speed is *descriptive pause*, where some segment, or time, of the text corresponds to zero story duration. In between fall *summary* and *scene*: in summary, the speed is “accelerated through a textual ‘condensation’ or ‘compression’ of a given story-period into a relatively short statement of its main features” (Rimmon-Kenan 1983, 53), whereas scene, as often realised in dialogue, has by convention equality of time between discourse and story. Chart (3) schematises these four basic movements of time in ascending order of speed (ST stands for *story time* and NT the conventional *narrative time*):

(3) Four narrative movements

pause: $NT = n$, $ST = 0$. Thus: $NT \infty > ST$.

scene: $NT = ST$.

summary: $NT < ST$.

ellipsis: $NT = 0$, $ST = n$. Thus $NT < \infty ST$.

(Genette 1980, 95)

Chatman (1978, 72-3) adds to these four “stretch”, in which time of discourse is longer than story-time. Passage (1) quoted from *A Pair of Blue Eyes* in Chapter 2 is a typical example of stretch: the long, philosophical thoughts of Henry Knight lasting for three minutes while hanging from the cliff are depicted in the discourse of three and a half pages. Stretch can be positioned between pause and scene in chart (3).

There seem to be a few difficulties with Genette’s scheme of duration, however. One of them which appears to be relevant is the difficulty in perceiving what Genette refers to as “isochronous narrative” (87-8). Such a norm of pace for a particular narrative is far more mechanical, as Toolan (2001, 48-9) suggests in detail. The pace of the narrative, then, should better be specified as not so much a function of narrative time and story time as “the rapidity of the telling of what does get told” (Toolan 2001, 49).⁶

With this critical view in mind, though, Genette’s categories and terms seem to be still usable in describing both changes in pace of suspense text and the type or nature of the text: for instance, to label the text as ‘pause’ is helpful in showing that the text describes not on-going actions but more static or mental perception for some purpose; the ‘summary’ portion of text tends not to provide detailed description or narration but the least necessary description or information. ‘Ellipsis’ is noted as such when it is perceived not as a

⁶ It is also necessary to keep in mind that measurement of pace should not be limited within a single literary text. Toolan (2001, 52) notes that measurement of pace just with intra-textual elements in focus should be complemented by taking more into consideration inter-textual elements (or comparison) such as genre, period or author.

conventional sort but clearly as a strategy of importance, while a ‘scenic’ passage will be taken to describe on-going actions, of any kind, by characters. The terms are useful in describing if the amount of information, so to speak, is large or small, that is, whether information is given in detail (i.e., usually a deceleration) or is compressed and summed up (i.e., acceleration in most cases). The categories and terms will be employed as one of the descriptive tools for presenting analyses of types of narrative as well as the speed.

3.4.3 Frequency

Narrative frequency—a narrative equivalent to *aspect* of syntax—refers to the relations between the number of times an event occurs or appears in the story and the number of times it is narrated in the discourse. As notional constructs, repetition-relations between story events and their discursual realisation can be threefold: *singulative*, *repetitive* or *iterative*, as shown below⁷:

- (4) Frequency:
 - a. *Singulative*
Narrating n times what happened n times (nN/nS)
 - b. *Repetitive*
Narrating n times what happened once ($nN/1S$)
 - c. *Iterative*
Narrating one time (or rather: *at one time*) what happened n times ($1N/nS$)
(Genette 1980, 114-6)

⁷ For exemplification of both duration and frequency in literary texts, see Rimmon-Kenan (1983, 53-6 and 58) and Toolan (2001, 54-8).

CHAPTER 4 ANALYSIS I: STRUCTURE OF LITERARY SUSPENSE

This chapter will present analyses of literary suspense in mainly modern and contemporary short stories, and explore how suspense is created in literary texts. Analyses will follow the introduction of the short stories in Section 4.1. Section 4.2 then presents analyses of literary suspense in those stories. The analyses are carried out largely along the lines of discussion in Section 2.1.3, with a few additional observations and comments. The analyses will be presented by category, not by story, with the aid of tables and charts where necessary. Finally, Section 4.3 will synthesise the respective analyses and attempt to produce a model of literary suspense.

4.1 Literary Texts for Analysis

As literary texts containing literary suspense, ten short stories are selected which are written in or translated from other languages into English by European—British, French and Russian—and American writers in the 19th and 20th centuries who are well known for writing many good short stories. The selected texts arouse and sustain a variety of suspense effects either at the macrostructure or the microstructure of story. In the analyses, suspense aroused and sustained at the macrostructure of whole narratives will be, for the sake of convenience, tentatively referred to as *global* suspense and suspense in response to discrete scenes or sequences at the microstructure “within a larger narrative whose overall structure may or may not be suspenseful” (Carroll 1996, 74) as *local* suspense (Rimmon-Kenan 1983,

127). Zillmann (1996, 207) points out that suspense tends to be “episodic suspense”, that is, the suspense is often created “in chains of potentially independent episodes” and that the overall plot rarely carries suspense because of frequent insertion of necessary information. However, it is not hard to find exceptions to this among literary short stories: for example, “Little Things”, “Let Me Sleep” and “A Small, Good Thing” can be regarded as comprising global suspense.

Ten short stories, short and long, are intended to range widely not only over a variety of suspense plots but also the intensity of suspense felt varies so that comparisons can be made to see how effective creation of suspense can be affected by conditions of suspense creation. Their titles and authors are given below with their reduced titles in parentheses to be used in the following sections:

- (1) a. “Indian Camp” by Ernest Hemingway (reduced as “Camp”)
- b. “Little Things” by Raymond Carver (no reduction)
- c. “A Small, Good Thing” by Carver (“Good Thing”)
- d. “Two Gallants” by James Joyce (“Gallants”)
- e. “The Mouse” by Saki (“Mouse”)
- f. “The Necklace” by Guy de Maupassant (“Necklace”)
- g. “Let Me Sleep” by Anton Chekhov (“Sleep”)
- h. “The Age of Grief” by Jane Smiley (“Grief”)
- i. “Lady with Lapdog” by Chekhov (“Lady”)
- j. “The Prophet’s Hair” by Salman Rushdie (“Prophet’s Hair”)

In synopses of the stories, which are attached in Appendix A (A1 to A10), the original story-lines will be kept as much as possible so that it is easier to see where feelings or effects of suspense are aroused, how they are sustained and resolved or not resolved.

4.2 Analyses of Literary Suspense

Although there exist several differences in suspense creation between the prototypical suspense dramas and literary texts, as has been discussed in Section 2.1.3, it seems that the very basic mechanism still remains the same: suspense arises when an event/situation which the reader does not want to occur seems more likely to occur than the one the reader wants to transpire. Analyses of all the factors or conditions including those which are characteristic of literary suspense, at the levels of story and discourse, will be presented in detail, in order and in stages, basically along the lines presented in Section 2.1.3. The conditions are grouped into six: bifurcation, resolution, episode of interest, character, point of view and sustainment or delay. Analyses will begin with the level of story and then move towards the discourse, condition by condition. It is obvious that each condition is closely linked with the others at the two levels (story and discourse). The analyses will thus be integrated into a model of literary suspense in the final section.

4.2.1 Bifurcation of plot lines

It has been suggested, as already reviewed, that suspense is evoked when there are at least two distinct results—desirable and undesirable, or hoped and feared—in conflict with each other and, especially, when the probability of the former (i.e. a desirable or favourable outcome) to occur is lower than the latter. The observation made with the selected literary texts is compatible with the conventional view in this respect.¹ It seems that two opposing

¹ Possible or potential outcomes of each story are listed in the left column in Table B.1 in summary, together with the desirable developments in the middle column and the real outcomes on the right. See Appendix B.

lines of development are indeed foreseeable for each case of suspense and are simple enough to be predicted. Two is the number which is probably optimal in creating suspense: the more developments that appear to be possible, the less suspenseful the story will become. It may well be described that literary suspense depends on clear bifurcated plot lines, of the desirable and the undesirable.

By desirable outcomes is meant those outcomes which readers hope to occur to the protagonist or the relevant character. They are discerned or felt 'desirable' from the standpoint of the main character or their substitute, as well as from the one of readers' individual or personal preferences or moral values. There are often cases in which most readers feel antipathetic toward the main characters, hence what they hope for. For example, neither Lenehan nor Corley (whom most readers will consider 'leeches') is a 'favourable' character, and readers may even hope for Corley's failure over his success with the woman. However, reading the part of the story where Lenehan starts feeling nervously anxious, and beyond, readers may come to feel Lenehan's hope as theirs.

It seems that the two conditions are most closely linked with the bifurcation: the way in which suspense is resolved and what sorts of problems or difficulties tend to be in suspension. The first condition is characteristically observed in literary suspense: suspense is not always resolved with what is called a 'satisfactory' or 'favourable' outcome. I previously suggested two patterns of resolution in Chapter 3, resolution followed by a surprise ending and non-resolution followed by an ambiguous ending. To see if there are any other patterns and if an unsatisfactory or undesirable resolution affects the intensity of suspense experienced by the reader, this condition will be considered in the following section.

4.2.2 Resolution of suspense

One of the most conspicuous counterexamples to the prototypical suspense condition, at the level of story, is that suspense is not always resolved in literary narratives but often is left open. The suspense in all the stories but two, “Little Things” and “Lady”, is resolved. The former offers no clear resolution but closes the story with an implication of the baby’s death (“In this manner, *the issue* was decided” [with emphasis added]). Similarly, at the end of “Lady”, there is a certain implication that the two protagonists are going to face all possible difficulties in the near future, but no clear resolution is provided either:

- (2) And it seemed to them that in only a few more minutes a solution would be found and a new, beautiful life would begin; but both of them knew very well that the end was still a long, long way away and that the most complicated and difficult part was only just beginning. (281)

Also, the distinction, either global or local, is taken into consideration to see if there is any interaction between this scale of suspense and the presence of resolution. Most of the short stories selected contain global suspense, while a few stories (“Prophet’s Hair”, “Necklace” and “Grief”) have local suspense.² All three stories have their local suspense resolved, whereas the global suspense in two stories, “Little Things” and “Lady”, is left unresolved. It can be hypothesised at this stage that the local suspense tends to be resolved more often than global suspense. It is just to this extent that a kind of interaction is found between the global/local distinction of suspense and suspense resolution.

Now the issue raised in Chapter 3, of how the suspense is resolved when it is resolved and if there is any common pattern to it, will be focused on. As far as the selected stories are

² This is additionally mentioned in parentheses in the left column in Table B.1 in Appendix.

concerned, roughly three ways of resolution—desired, non-desired and unexpected resolutions—and non-resolution can be found. More significantly, it is observed that resolution, either desired or non-desired, is often followed by an unhopd-for development or ending: episodes to arouse suspense in literary short stories tend to develop into a reversal, or a wave motion. In addition, resolution, of even global suspense, does not always conclude the story but tends to develop into an epilogue or some other events, whereas non-resolution seems more likely to be placed at the very end.

The ‘unexpected’ developments or endings following suspense resolution, which I refer to as ‘reversals,’ will usually be experienced as surprise. The surprises can be divided into two in terms of their polarity: surprise felt either as a relieving experience from tension (hereafter *Relieving Surprise*) or as a negative impression or shock (*Shocking Surprise*) which is often associated with terrible consequences.³ For example, at the end of “Necklace”, Mathilde learns that the necklace she lost turns out to be actually only imitation diamonds, which should be a great disappointment for her. The incident of losing the necklace eventually teaches her a lesson—the significance of working hard and living an honest, simple life as well as the emptiness of vanity. Thus the ending is hardly regarded as shocking to, or negatively surprising to, Mathilde. Similarly, “Mouse” ends with a Relieving Surprise (or even, in a sense, a funny revelation) rather than a Shocking Surprise, for the lady is blind and Theodoric’s worries and efforts all through the journey have turned out to be unnecessary after all. On the other hand, “Sleep” delivers an ending of negative surprise: most readers do not expect that the young nurse-maid is going to kill the baby.

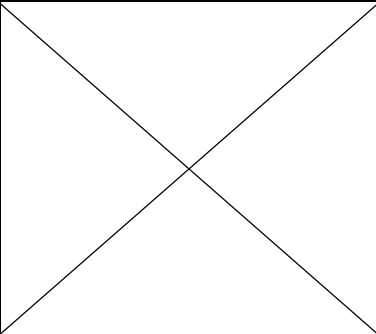
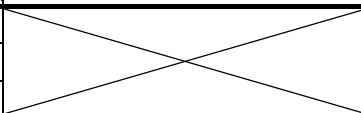
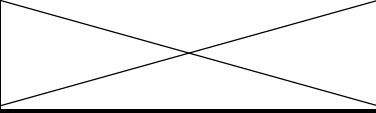
Not all the developments and endings are unexpected, however. As is the case with the first suspense of “Gallants” and “Good Thing” or the second suspense in “Grief” over the

³ This dichotomy of Relieving and Shocking Surprise will become more significant when literary surprise is analysed. The distinction will be accounted for in a little more detail in Chapter 5.

daughter who is ill, the resolution moves forward along the plot lines without any reversals or leads to only a mildly Relieving Surprise. At the end of “Good Thing”, Scotty’s parents and the baker come to terms with each other. In “Gallants”, resolution of the first suspense, whether or not Corley presents himself at an appointed time and place is immediately followed by another, more intense suspense, whether or not Corley has succeeded in drawing the girl into giving him some money. Table 4.1 (to appear on the next pages) shows possible or potential patterns of resolution and non-resolution of suspense in literary fiction. The cases without surprising events are grouped together within a single category of ‘Others’ in the table. Stories filling slot 2 of the Stories column, for example, are those which have their suspense resolved desirably and are followed by shocking developments, of which there is no example among my selected stories. The slot just below 2, which contains “Gallants” (i) and “Prophet’s Hair” (i), is for suspense that is desirably resolved and followed, not by reversals, but by other sorts of developments. Both “Gallants” and “Prophet’s Hair” have arrows extending down below to slot 7 and slot 15, which means that they lead to another suspense. In the case of “Gallants,” it is immediately followed by another suspenseful development, “Gallants” (ii), in which Lenehan worries about the outcome of Corley’s tricks but eventually it turns out that he has succeeded (desirable resolution), so there is a sign of equality (=) to follow the abbreviation of the story. Suspense in “Prophet’s Hair” (ii) is resolved desirably too, since the Thief manages to steal back the bottle from under the pillow just after Hashim rushes out into the corridor, but a series of events to follow his success are shocking and the story ends in surprise—the prophet’s hair works in a reverse way and the Sheikh’s sons have become sound of limb but are ruined, while his wife regains her sight—thus the story also occupies slot 7. Slot 44 further down in the same column contains the story (“Sleep” in this case) which at once resolves its suspense unexpectedly and ends the story itself: Varka

Table 4.1 Potential Patterns of Suspense, Developments and Endings of Stories

	Types	Subsequent developments		Endings		Stories	
Resolution	Desirable	Unexpected	R-surprise				1
			S-surprise				2
		Others					Gallants (i) (G) Prophet's Hair (i) (L) Lady (L) (→ 47)
		Unexpected	R-surprise	Unexpected	R-surprise		4
					S-surprise		5
			S-surprise	Others			6
				Unexpected	R-surprise	Prophet's Hair (ii) (L)	7
					S-surprise		8
				Others			Camp (L)
		Others		Unexpected	R-surprise		10
					S-surprise		11
				Others			Grief (i) (L); Grief (ii) (G) (=)
				Unexpected	R-surprise		13
					S-surprise		14
				Others			Gallants (ii) (G) (=) Good Thing (ii) (G)
	Undesirable	Unexpected	R-surprise				16
			S-surprise				17
		Others					Good Thing (i) (G)
		Unexpected	R-surprise	Unexpected	R-surprise		19
					S-surprise		20
			S-surprise	Others			21
				Unexpected	R-surprise		22
					S-surprise		23
				Others			24

Resolution	Undesirable	Others		Unexpected	R-surprise	Necklace (L)	25
					S-surprise		26
				Others			27
				Unexpected	R-surprise	Mouse (G) (=)	28
					S-surprise		29
				Others			30
	Unexpected	Unexpected	R-surprise			31	
			S-surprise			32	
		Others			33		
		Unexpected	R-surprise	Unexpected	R-surprise		34
					S-surprise		35
			Others			36	
			S-surprise	Unexpected	R-surprise		37
		S-surprise				38	
		Others			39		
		Others		Unexpected	R-surprise		40
					S-surprise		41
		Others			42		
				Unexpected	R-surprise		43
					S-surprise	Sleep (G) (=)	44
		Others			45		
Non-resolution	Open or implicated			S-surprise (implicated)		Little Things (G) (=)	46
				Others		Lady (G) (=)	47

R- and S-surprises: Relieving surprise and Shocking surprise (=): Resolution/Non-resolution ends the story directly.

(G)/(L): Global/Local suspense : Sheer sequence of resolution of one suspense to another in the same story

smothers the baby to secure her own restful sleep. “Necklace” in slot 25 has its non-desired resolution followed by developments in which the French couple work very hard for years solely to pay their huge debt back, but the story ends with a surprising revelation about the imitation diamonds. As to “Mouse” in slot 28, suspense is resolved undesirably and leads up to a surprise ending as well but without so many intervening happenings: Theodoric learns that the lady is actually blind and has seen nothing. It is a little hard to decide where to slot the second suspense resolution of “Good Thing”: it could fill in the surprise-ending slot, for the baker’s lonely living is found mildly surprising. As it is not totally unexpected and the degree of surprise is not so high, however, I place it in the slot of ‘Others’ as a happy ending (with only a little unexpected outcome) of slot 15, and yet a slight twist may be found here again.

A global/local distinction is noted by means of capital letters in parentheses in the Stories column to see if there is any interaction between the type of resolution and the scale of suspense. No particularly noticeable interaction seems to exist between the type of resolution and the scale of suspense. It cannot be said that global suspense tends to be undesirably resolved or that local suspense is more likely to have a desirable resolution. At the end of the table, Non-resolution cases are added. In both “Little Things” and “Lady”, non-resolution of suspense terminates the story with, probably, negative resolution or development just implied or hinted at: the death of the baby in the former and difficulties to arise in the foreseeable future in the latter.

Now all the patterns found among the selected short stories are simplified as follows:

- (3)
 - a. Desirable resolution-shocking developments
 - b. Desirable resolution-shocking developments-Relieving Surprise ending
 - c. Desirable resolution-other developments (i.e. no reversals)
 - d. Desirable resolution-other endings (e.g. a happy ending)

- e. Undesirable resolution-other developments (i.e. no reversals)
- f. Undesirable resolution-other developments (i.e. no reversals)-Relieving Surprise endings
- g. Unexpected-resolution (Shocking Surprise ending)
- h. Resolution just implied (Shocking Surprise ending)
- i. Non-resolution (with implication of shocking outcome/development)

Among the seven patterns of resolution, (3a) to (3g), two common tendencies are recognised: desirable resolution tends to be followed by shocking developments, whereas undesirable resolution leads to Relieving Surprise endings. Apart from the difference between developments and endings, desirable resolution precedes Shocking Surprise and a shocking relieving one. These patterns of *desirable resolution-Shocking Surprise*, that is, suspense resolved by a desired outcome followed by a shocking or negative surprise, and of *undesirable resolution-Relieving Surprise*, or suspense resolved by undesired developments followed by Relieving Surprise, exactly and clearly show what reversals look like in literary texts containing elements of suspense. As this is just a tendency, there is a story such as “Prophet’s Hair”, which desirably resolves the second suspense, has rather shocking developments to follow (for instance, the half-asleep Hashim killing his daughter) and ends with a mildly Relieving Surprise ending; and there still exist reversals. The shocking resolution of suspense may be likely to close the entire story, as in “Sleep”. Shocking resolution is regarded as another case of reversal: at least “Sleep” is concluded with a very shocking outcome.

Although two common patterns are recognisable above, patterns of suspense resolution and subsequent developments and/or endings actually vary and it may be hard to reduce them to a few general patterns. In Table 4.1, three-quarters of all the slots in the Stories column remain empty. To look at even more stories may reveal further interesting patterns, other than those found here. However, there is one thing that can be generalised, as it has already

become clear. Whether the resolution itself is an unexpected outcome or precedes a surprising development in any way on the plot line, literary suspense is likely to have, or to accompany a reversal; suspense often makes itself a turning point in the story. This tendency may be one of the most significant and powerful factors to contribute to the interest of suspense in literary texts.

Obviously, literary suspense is not always provided with what is called a ‘favourable’ or ‘satisfactory’ resolution such as the one which matches the reader’s morals or world view. Literary suspense is often resolved undesirably and ends with unfavourable, or undesirable consequences caused by such resolutions (see slots 7, 9, 18, 25, 28, 44 and 46). Indeed, half of the cases in the selected texts correspond to this type. Furthermore and significantly, the unfavourable resolution does not seem to make the entire story uninteresting, either. One can hardly say that “Sleep” is less interesting, because of its unexpected—and shocking—resolution, than “Gallants” which could be considered to end with a positive outcome from Lenehan’s viewpoint.⁴ The type of resolution and outcome of literary suspense is not the sole factor that affects the interest of the story. The issue of *how* suspense tends to be resolved should be just as significant, so it will be examined in more detail, at the level of story with content brought into focus, in the later section.

Similarly, it seems that whether or not suspense is resolved does not always matter in considering the interest of the story. To be more specific, non-resolution of suspense does not necessarily lead to decreased enjoyment in reading. Unresolved global suspense such as that observed in “Little Things” and “Lady” produces effects on the reader different from resolved global suspense; and the global suspense which is resolved but in an unexpected way,

⁴ The ending of “Gallants” can be rather bleak if the reader takes the perspective of the girl who eventually has been cheated by Corley. It is speculated that how the ending is viewed depends on whose perspective the reader takes.

as in “Sleep”, has different effects than the desirably resolved suspense again. As far as the selected stories are concerned, the deliberate non-resolution of suspense makes the story ending open. This means that a major difference between resolved (global) suspense and the non-resolved one may well be reduced to the difference between stories with closed endings and stories with open endings. Indeed there are many short stories with endings of deliberate non-resolution. Non-resolution (of the global suspense) is not necessarily inherent to literary suspense but can be regarded as one of the common techniques to create an open-ended story. The enjoyment of reading literary texts containing elements of suspense should be attributed more to other conditions rather than resolution/non-resolution and the resolution’s being desirable/undesirable. It may be hypothesised that the interest in reading ‘literary’ narratives is not affected by the presence or absence of a resolution as much as the interest in reading more entertaining, popular suspense stories is. This issue may deserve experimental examination and it can be expected that there are differences among individual preferences.

What seems to bear more significance in suspense creation in literary fiction than presence of resolution and its desirability is *what* is suspended in the story and *how* it is suspended in the discourse as well as the pattern of resolution-developments/endings analysed above. It is commonly observed that the suspense situations describe difficulties or problems of the protagonists.⁵ Many of them are regarded as more or less life-threatening ones, while there are those which appear to be neither fatal nor so serious (as in “Gallants” and “Mouse”). How are the problems/difficulties which are often treated in literary suspense defined? Moreover, these suspense-provoking situations let or cause the reader to anticipate a couple of specific outcomes while reading. It is also worth questioning if there is any

⁵ See Table B.1 in Appendix, where problems and difficulties the protagonists or other relevant characters face are summed up in the left column (Possible or potential developments/outcomes).

general tendency in the way in which these suspense scenes move forward to resolution.

These questions are scrutinised in the subsequent sections.

4.2.3 Episode of interest

In popular, entertaining prototypical suspense stories and dramas, the protagonists are commonly threatened with loss of life, but this is not necessarily the case with literary suspense. Among the ten stories, “Camp” and “Good Thing” contain scenes clearly dealing with a life-and-death matter. Three other stories, “Grief”, “Sleep” and “Prophet’s Hair”, describe problems that risk characters’ lives to a considerable degree but with slightly less danger than “Camp” and “Good Thing”. The remaining stories do not treat so much life-threatening problems as problems of losing other things such as face or love.

These suspense-evoking problems/difficulties can be grouped roughly into two, life-threatening and non-life-threatening, in the first instance. The selected ten stories fall into one or the other of them, as shown below:

Table 4.2 Problems/difficulties engendering suspense

a.	Life-threatening	“Camp”, “Good Thing” (i)(ii), “Prophet’s Hair” (i)(ii), “Sleep” and “Grief”
b.	Non-life-threatening	“Little Things”, “Prophet’s Hair” (ii), “Lady”, “Gallants”, “Mouse” and “Necklace”

In five stories “Camp,” “Good Thing”, “Prophet’s Hair” “Sleep” and “Grief” grouped in category (a), the protagonists or other characters face problems that threaten the lives of either the main characters themselves or others, to varying degrees. The problem Ann as well as

Scotty faces in the first, primary suspense of “Good Thing”, for instance, seems to be the most immediate and probably the most serious, followed by those in “Camp”, “Prophet’s Hair” (i), “Grief”, “Prophet’s Hair” (ii), “Sleep” and “Good Thing” (ii) in decreasing order of seriousness and immediacy. In the second suspense of “Good Thing,” the worst case may be one in which Ann kills the baker or the other way around and there is further loss of life but the scene unfolds differently. In the second suspense of “Prophet’s Hair”, Sheikh’s life may be in danger, since he has been ill and Hashim’s evil is empowered by the vial from the mosque. “Prophet’s Hair” (ii) is categorised in category (b) as well, for the second suspense is concerned with the destiny of Huma’s family: Sheikh’s success with the burglary/restitution would mean the restoration of peace in their family. It is hard to group “Little Things” in the first category, since the baby’s destiny is not initially so clearly foreseeable while reading the scuffle of the couple.

The suspense-provoking problems or difficulties can be divided neatly into two categories as above. A further look at each of them, particularly stories with (b) non-life-threatening difficulties, makes it clear that those categories can be reduced to a single, more abstract idea; to put it another way, the two categories stem from, or are based on, one single notion. The problems or difficulties pertaining to suspense can be regarded as those of losing someone or something important (often psychological or abstract) from the standpoint of the protagonists in their narrative situation. For example, “Lady” deals with the destiny of Gurov and Anna, who have finally encountered the right partner, as a generator of suspense. They foresee difficulties to come in the near future, and yet they seem to be determined enough to continue meeting. However, as long as the ending is left open, the reader cannot know what is going to happen to them. If worst comes to worst, they might lose each other. For Lenehan in “Gallants”, who has been leading a carefree but rootless,

lonely life, Corley is now a source of hope: their friendship or bond is what gives Lenehan some stimulus, and hope of a new start. It is predictable that Corley's failure or his breaking of their promise would disappoint Lenehan considerably. In "Mouse", Theodoric is concerned with his appearing half-naked and pathetic in front of the self-composed lady; he fears ridicule, and with hindsight we see that he *is* ridiculous. In "Necklace", if Mathilde and her husband confided to their wealthy friend that they had lost her necklace and that they have faced financial difficulties in trying to replace it and had begged her mercy, the couple would not have had to work and suffer so terribly. Taking the main theme of this story as vanity, of a man and a woman, one of the main difficulties of the couple can also be regarded as the threat to face and reputation. In this way, as far as the selected texts are concerned, it is presumed that suspense should primarily and commonly be attributed to a fear of loss of something significant for the characters directly in trouble in the given context. Therefore, the two categories of problems can be integrated into one category of hope-shattering, in which hope should be taken to mean the one of retaining, or of not losing, someone or something important which is under threat. Table 4.3 on the next page gives a brief list of threats to hope in each.

It is observed that, in the stories of category (a) in Table 4.2, the main characters tend not to lose their own lives or be put in direct danger. Rather, it is other characters who are in real danger or trouble. "Sleep" is different from the other stories in this respect. Varka, the protagonist, is the one who is in danger of ruining her health or life. Also in the first suspense of "Prophet's Hair" Huma's life seems to be in danger and she is one of the main characters. Usually, however, the protagonist and the character in real danger are not identical but physically separated from each other. On the other hand, in stories of the non-life-threatening type, the main characters are mostly identical with those who are in

trouble or difficult situations.⁶ It should be noted here that, just as the presence and types of resolution do not seem to affect substantially the intensity of suspense or the enjoyment in reading the story, similarly whether or not the protagonist is identical with the real sufferer does not appear to be critical to the intensity of suspense felt. For example, Lenehan in “Gallants” makes us feel no less suspense than the Indian woman in “Camp” or Stephanie in “Grief”. This issue will be returned to in the next section.

Clearly, half of the selected stories involve suspense, often throughout the story, concerning the ‘life and death’ of a character whom the protagonist is concerned with or of the protagonist him- or herself. The sorts of difficulties or problems the protagonist undergoes decide, to a considerable extent, how intensely the reader feels suspense. One might be inclined to conclude that suspense provoked by life-threatening difficulties should be more intense, and thus bring more interest, than suspense evoked by non-life-threatening problems. Arguably, however, the type of literary episodes as problems or difficulties

Table 4.3 Fear of Loss—Who or What Is Important?

“Camp”	the unborn baby’s life and life or health of the Indian woman herself
“Good Thing”	i) Scotty’s life (or himself) ii) in the worst case, Ann’s life as well as the baker’s
“Prophet’s Hair”	i) Huma’s life ii) both the life of the Thief and the final chance to recover the peace for the family
“Sleep”	Varka’s health or, in the worst case, her life
“Grief”	Stephanie’s life (or herself)
“Necklace”	face of the young French couple
“Mouse”	Theodoric’s own face
“Little Things”	the baby (for both the woman and the man)
“Gallants”	a little hope and stimulus in Lenehan’s lonely life
“Lady”	Gurov and Anna’s seemingly predestined liaison

⁶ Table B.2 in Appendix lists up the main characters and the characters in real danger/trouble in each story.

depicted in the story, like the presence and the types of resolution, is not such a powerful condition as it may seem. In one scene in “Gallants”, for example, Lenehan is trapped in an anxious state of mind over the result of Corley’s meeting with the girl. Suspense here seems to be felt as intensely as a scene of the second suspense in “Grief,” where Dave is worried about Stephanie who may be in serious danger. Similarly, the scene in “Gallants” is probably felt no less suspenseful than the scene of the difficult labour of the Indian woman in “Camp”. Stories grouped into the non-life-threatening category provide the reader with a feeling of suspense as intense as those stories in the life-threatening category, though readers’ individual differences in preferences and perceptions will influence matters to some extent.

Table 4.4 below shows a non-coincidental interaction between the protagonist and the character in real danger listed. Death or a life-imperilling event such as injury or serious disease is regarded as an interest which inherently and directly appeals to the reader’s emotions and is shocking enough, in the case of suspense, to draw them into what is being

Table 4.4 Protagonists in Suspense and Characters in Danger/trouble

Categories	Stories	Main character(s)	Character(s) in real danger/trouble
Life-threatening	“Camp”	Nick	the Indian woman and her unborn baby
	“Good Thing”	Ann (and Howard)	i) Scotty ii) Ann and the baker
	“Sleep”	Varka	Varka
	“Grief”	Dave	ii) Stephanie, his daughter
	“Prophet’s Hair”	Huma (Atta and their family)	i) Huma; ii) Sheikh
Non-life-threatening	“Little Things”	the young couple	themselves, as well as the baby
	“Lady”	Gurov and Anna	Gurov and Anna
	“Gallants”	Lenehan	Lenehan
	“Mouse”	Theodoric	Theodoric
	“Necklace”	Mathilde and her husband	Mathilde and her husband
	“Grief”	Dave	i) Dave
	“Prophet’s Hair”	Huma (Atta and their family)	ii) Huma and her family

told. On the other hand, other events which are far less fatal such as face-threatening situations, as in “Mouse” and “Necklace”, or other situations in which protagonists may not be able to obtain what they are desperate for, as in “Little Things” and “Lady”, can be taken to be of interest, even though they are likely to have a less strong impact and thus need an appropriate context to engender or intensify a feeling of suspense. One possible hypothesis could be that there is a correlation between fatalness inherent to a suspense-provoking event or situation and its sufferer: when the problem is considered to be fatal in real life, the protagonist does not have to be identical with the character in real danger; whereas, with non-fatal episodes, the protagonist is usually identical with the character directly involved with the trouble. At least some of the reasons underlying this hypothesis seem to be related to perspective manipulation in some way, which is going to be discussed in Section 4.2.5.

4.2.4 Characters and characterisation

Unlike popular, prototypical suspense, which has been claimed to have two kinds of characters—good and bad or favourable and unfavourable, literary texts do not usually present such a simple division among the types of character role. The idea underlying this binary distinction is that, in order for stories to be suspenseful and, in particular, enjoyable and entertaining, favourable characters should be rewarded while the unfavourable or harmful characters should be punished. There should also be a gradual development in characterisation so that the reader’s emotional attachment with the good character is strengthened and unfavourable dispositions are generated towards the bad character; thus the reader gets involved with the story, feels empathic towards the good character and can really

enjoy the suspense story.

First, with regard to the dichotomy of character roles, literary texts selected here do not always depict adversarial relations between a liked hero or heroine and a villain such as is found in prototypical suspense stories and dramas; rather, non-adversarial kinds of relation between the two characters outnumber typical adversarial cases. The protagonist in literary suspense is not necessarily threatened with physical or mental harassment and attack from the antagonist and there does not always occur a fight or argument between the two parties. Out of the selected stories, just two cases of literary suspense—“Little Things” and “Good Thing” (ii)—are typically evoked by adversarial interactions between the protagonist and the antagonistic character: a scuffle between the couple who are separating and a confrontation between an angry heroine and the baker who has annoyed her by a series of anonymous, impolite calls and is going to challenge her provocative attitudes. In the other examples of suspense, no such clear adversarial relationship between the protagonist and the other characters is found. It seems that suspense is seen to arise *within* the protagonist’s mind rather than *between* the protagonist and some other characters. A feeling of suspense seems to be attributable to inner conflicts of the main character between external events befalling him/herself or other characters—for example, the difficult delivery of the baby, the situation which prohibits the maid from going to bed or the loss of the expensive jewellery borrowed from the wealthy friend—and the main characters’ hoped for or ideal outcome concerning the problems and difficulties, such as the safe delivery of the baby, or circumstances enabling her to beg her master or mistress for mercy or to recover the necklace for the sake of saving face with the wealthy friend.

Another point to raise is that, in literary suspense, the protagonist is not always a direct sufferer from the difficulties and that these two need to be distinguished from each other.

Shown in Table 4.4 above, in nearly half of the data, main characters are *not* the direct experiencer or victims of danger or trouble. In “Camp”, the suspense within the story is generated by the Indian woman’s difficult delivery which is witnessed by Nick, the main character. In “Good Thing”, the comatose Scotty causes his parents Ann and Howard great mental suffering and Stephanie’s flu similarly makes Dave, her father, worry desperately. The Indian woman, Scotty and Stephanie are all real (half-conscious or unconscious) sufferers within the episodes and yet they themselves are, most probably, unaware that they are in suspenseful situations. In this type of episode, what mainly arouses feelings of suspense in the reader is the protagonist’s mental or physical reactions towards the sufferer-character and the events or situation, rather than the difficulties or danger directly experienced by the characters themselves. In reading “Camp”, for example, the reader may become more sympathetic to, or worried about, Nick than about the young woman in labour in that such a little boy has to witness the harsh realities of life. If the woman’s delivery is soon over and safely, the boy will also escape experiencing any greater shock or any further mental damage. In short, the sufferer-character plays the role of triggering suspense *within the episode*, but does not generate a feeling of suspense *in the reader* on their own behalf. Therefore, this type of character can be distinguished from the protagonist as a within-episode *trigger-character* of suspense. The baby in “Little Things” can be seen as a trigger-character, too, but this case is different from the other three in that he functions more as a *catalyst*, without he himself changing much (just crying harder and harder). Sheikh in the secondary suspense episode of “Prophet’s Hair” sets still another example of a trigger-character. He is a trigger-character but he knows himself that his situation is full of suspense and thrill. In this sense, “Prophet’s Hair” can be regarded as located somewhere between the first type, like “Camp” and others and the next, “Little Things” type.

With regard to the dichotomy of character roles, hard to claim as it may be, there seem to exist at least two types of confrontation indispensable for suspense creation in terms of characters and their relationship: (a) a direct confrontation or friction—which is often physical—between the protagonist and their antagonist, and (b) when the main characters do not confront any other character, conflict is experienced by the protagonist between *external* realities happening to themselves or other characters and *internal* feelings such as a particular ideal or desired outcome the main character must have for the problem or difficulties. Case (a) can be named an *adversarial relation* (hereafter A) between the protagonist and other characters, while the other is a *non-adversarial relation* (NA), where the tension lies between the narrative situations or events befalling the main character or other characters *and* his or her own ideal or hoped outcome or resolution. In short, the A relation is observed between, at least, two characters, whereas the NA is a conflict occurring inside the main character. For example, in “Good Thing” (ii), where Ann confronts the baker, this is categorised as an A relation and, as mentioned already, “Little Things” is a typical example of an A relation, as ‘she’ and ‘he’ physically confront each other over their baby. On the other hand, the primary suspense in “Good Thing”, where the son’s serious condition makes the mother very worried about whether she is going to lose him, this is considered NA, as the parents do not have direct conflict with anyone else: they just suffer. Also, in “Mouse”, in which Theodoric agonises over being undressed for fear of being seen by the lady, or in “Gallants”, where Lenehan is nervously anxious about the outcome of his friend’s efforts, these are regarded as depending on NA relations. Theodoric does not know that the lady is blind but firmly believes that he is being ridiculed, while Lenehan makes himself overanxious and even suspicious over Corley. Those non-antagonistic characters—Scotty, the lady in the compartment, and Corley—function to bring about the narrative events and situations in

which the main characters will suffer from loss of someone or something important.⁷ A simple diagram is presented below to outline the two patterns:

Figure 4.1 Types of Conflict/confrontation between the Protagonist and Other Characters

A relation: direct friction:

protagonist \longleftrightarrow other character(s)

NA relation: more psychological conflict within the protagonist:

external realities \longleftrightarrow *internal* thoughts

This categorisation is not so clear-cut in the full stories, however. There are cases which do not neatly fit into either category. For instance, “Gallants” is grouped as a NA type but, when scrutinised, the case of Lenehan and Corley appears to fall between (5a) and (5b), especially when Lenehan sees his friend walking together with the girl and Corley does not answer him even after leaving her. Since Corley’s real intentions are not revealed in the story, the reader cannot know if he deliberately disturbs Lenehan; however, considering the fact that they are friends and that he presents himself at the appointed time and place eventually, the two men are not in ‘real’ confrontation. On the other hand, if Corley did not delay his answer to Lenehan but gave him some sign of success to comfort him, the latter would not be irritated and feel anxiety and uneasiness. In “Grief”, too, the confrontation underlying the primary suspense over Dana’s affair is not so clearly grouped as a NA type. Dave has been aware of Dana’s attraction to someone else, but can hardly ask her in person, probably for fear of losing her and the family. At the very end of the story, although Dana seems to admit that Dave’s suspicion has been correct, there occurs no confrontation between them, such as a quarrel or recriminations. “Lady” is another example. Since Gurov and

⁷ Table B.2 also presents who or what are in confrontation and, when characters are confronted, what relationship they are in. See Appendix B.

Anna's affair is unknown to their spouses and no confrontation is described in the story, the suspense of this story is of a NA type so long as the confrontation is seen to arise between the couple and their families. However, there is a sort of conflict between Gurov and Anna. Before, and even after, Gurov has decided to be with Anna, he now and then gets irritated by her outbursts of uncontrolled emotions coming from her oversensitivity to her own feelings and the external situation. This could be seen as a conflict, arousing suspense, but Gurov is not described as showing her any form of offensive reaction, and yet his inner feelings are depicted. Thus, the relationship between the two should be somewhere in between A and NA.

There is one more issue of significance to address. As far as the small body of selected data in the present study is concerned, it seems that suspense tends to come not so much from A type confrontation between the protagonist and the antagonist as from conflicts of a NA type within the main character, between the events or situations befalling either themselves or others and their desired outcome. This means that conflicts arising in the main character's mind are more likely to be focused on and be regarded as the primary sources of suspense in literary fiction. Just as absolute interests such as death do not function as the critical condition to promote effective creation of suspense, so the A type confrontation does not necessarily seem to be such a powerful condition to intensify suspense. Anxieties and worries, which are experienced by Lenehan and Theodoric, provide the reader with experiences of suspense which may be, at least, no less intense than the fighting couple in "Little Things" or Ann nearly confronting the baker in the later scene in "Good Thing".

The subject of the interrelation between character dispositions and readers' liking, is linked to the first one. Since the distinction among the characters is a trichotomy rather than a dichotomy, the liking of characters can hardly be a clear-cut matter. It is not that there are

only ‘favoured’ protagonists, whose desires and good fortunes should be most cared about by the reader, and antagonistic enemies, whose misfortunes are welcomed. Other non-antagonistic characters, involved in the event, for whom the reader does not expect any specific outcomes, are usually not regarded unfavourably. Moreover, the protagonists are not always favourable (e.g., Lenehan or the couple in “Little Things”), thus may not be liked by most readers. It is really hard, and may not be important, to attempt to describe in a few categories—favoured, unfavoured or neutral, for instance—the dispositions which the characters are thought to possess.

There is yet another, equally significant factor to be considered which deserves serious attention in relation to the reader’s character preferences. Responses and attitudes to literary characters quite often vary from reader to reader and these individual differences in attitudes will have empirical support. While, for example, the baby in “Little Things” elicits the same kind of sympathetic response from different readers, the fighting parents who both look bad, evoke reactions more or less different among different readers. According to a brief preliminary survey conducted with “Little Things”, my informants unanimously showed sympathetic feelings towards the baby, but responded differently to “him” and “her” in the scuffle.⁸ Impressions and feelings towards the characters seem to be somewhat different

⁸ I asked 19 freshmen in the Department of English Language, Tsuda College, Tokyo, to be my informants in the spring 2003. To see how they liked each of the characters, I instructed them to read the whole story of “Little Things” and to answer three questions. I used the same questionnaire to ask a few more informants, who have taught English at school for decades and have a good command of English. Most of the young Japanese female readers (aged 18 to 19) responded to the female character rather critically (‘She is too emotional’, ‘too cold to him’, ‘selfish to try to hold onto the baby’ and the like), whereas a few other female informants in their sixties (who have been married for decades and are mothers themselves) showed less judgemental and more understanding reactions toward the distressed woman. The male character elicited the same response from the students, while he was given more neutral assessment by one of the older informants. Factors which can produce these different reactions are thought to include age, gender (though male informants were not asked this time, somewhat different answers could be expected), personal experiences (the young informants tend to see “her” with expectations of ‘daughters’ in mind, whereas the older informants tend to look at characters from the standpoint as ‘mothers’) and sense of values.

more or less among readers, as has been suggested elsewhere.⁹ Presumably, similar results will be expected with Theodoric in “Mouse”, a typical Saki protagonist. For those who do not like this type of timid man, he is not a favoured character, whereas, for those who are more tolerant, he may look funny or even pitiful.

It is interesting that some characters of unpleasant or neutral character arouse sympathy or empathy in the reader. The phenomenon of a neutral character appealing to readers’ sympathies can be explained in terms of the human nature: young and old, men and women, people naturally or, instinctively, react to, and show sympathetic concern with, a tragic event/situation (such as the young woman’s difficult delivery or the innocent child victim of the traffic accident), especially when the character is depicted not as a reprobate. As an example of unpleasant characters, Mathilde and her husband are appropriate. Mathilde is described rather scathingly as a young woman who is pretty and so firmly believes she deserves everything, whereas Mousier Loisel, a respectable civil servant, instructs his helpless wife to tell a lie to her rich friend and, eventually creates a huge debt and ruins them with all the suffering to follow. Yet the reader will sympathise with their plight.

Although this phenomenon may be critical in terms of establishing a suspense production theory, what is more essential and important is that suspense is aroused *within an entire situation*, where a certain desired or hoped-for outcome is less likely to materialise, than *by a single element* of certain favoured (or unfavoured) characters. A narrative event is, of course, indispensable along with ‘elements of characters’ to act, but it is not necessarily some particular fictional figures suffering from problems or readers’ emotional—empathic or sympathetic—attachment to those characters that evokes suspense in the reader’s minds.

⁹ Protagonists in the films, containing suspense scenes, of Tan and Ditlew (1996) and Ohler and Nieding (1996) are not favoured but rather unfavoured: in Tan & Ditlew’s film, the protagonist murders his wife and her lover, while in Ohler & Nieding’s, the hero of *Total Recall* has a mission as a spy, which is unknown to himself. See Ohler & Nieding (1996, 133-4) and Tan & Ditlew (1996, 156-8) for their synopses.

Scotty, the young Indian woman in labour, Lenehan and Mathilde and Mousier Loisel, in particular, are only a few examples of this principle.

4.2.5 Point of view and suspense—with some linguistic and stylistic analyses

The preceding sections have discussed several conditions relevant for the creation of literary suspense analysed mainly at the level of the *story*. For more or less intense suspense to be aroused in the reader's mind, these conditions should work at the story level, not in isolation but in *combination* with other conditions applying largely at the level of *discourse*: via point of view, and sustainment and/or delay (in presenting resolution or any sort of story development). This section will attempt to shed some linguistic light on the interaction between point of view and suspense creation in literary fiction. First, general conclusions arrived at with regard to the interaction will be presented. The rest of the section will show how the real narrative fiction employs linguistic and stylistic devices, including manipulation of narrative modality, speech and thought representation, and the use of non-preterite tense or referential expressions, to restrict the point of view to that of a particular character.

Before presenting the conclusions, it should be remembered that perspective analysis is necessary in view of the suggestion of Hoeken and Vliet (2000), as stated in Section 2.1.3. The uncertainty of the outcome and the reader's subjective tendency to expect some undesirable resolution seem to be commonly accepted among psychologists as a significant, necessary condition of suspense creation. Considering the problem of 'anomalous suspense,'¹⁰ Hoeken and Vliet question if the uncertainty is such a strong condition as to

¹⁰ Also termed the 'paradox of suspense,' this refers to the reader's suspense experience at the second or third reading of the same text, whose outcome is already known. See footnote 7 in Section 2.1.2.

leave no room for investigating whether stylistic devices, including perspective manipulation, serve as conditions at least as important as the uncertainty. Literary texts, in which point of view is one of the most commonly manipulated elements and thus most discussed techniques, are suited to examination of their proposal.

4.2.5.1 General overview: interaction between point of view and suspense creation

One of the general conclusions which can be drawn from the analyses in Simpson's (1993) framework is that it may be not so much changes in point of view as restriction or narrowing-down to the protagonist's (or equivalent character's) perspective that is influential for suspense arousal. The focus tends to be brought onto psychological aspects—inner feelings and/or thoughts—of the Reflector, regardless of the narrative category (A or B) to which the narratives belong. However, three of the stories, “Camp”, “Little Things” and “Prophet's Hair”, do not restrict perspective to any particular characters.¹¹ Thus, the character-aligned point of view with the protagonist or equivalent character is not a necessity, but perspective restricted to the protagonist or equivalent does seem to help to heighten suspense. “Gallants”, “Mouse”, “Sleep” and “Grief” can be regarded as more typical examples, though with varying degrees, than the others.

Nevertheless, except “Prophet's Hair”, in which suspense will surely be felt rather weakly, “Camp” implicitly aligns the perspective with Nick by referring to the protagonist by his name (Nick) frequently. In “Little Things”, although the narration does not focus point of view on any character, the whole story concentrates on a single narrative event—the couple's fighting for the baby. This pivotal event is viewed from the same, external

¹¹ Table B.3 in Appendix shows the results of the analysis.

viewpoint all the time, as is clear from the fact that the narrative mode remains unchanged (B(N) neutral) throughout. Taken altogether, it can be speculated that point of view within a suspenseful episode should be fixed at the same position—*either* that of the main character or equivalent, manifested explicitly (as the Reflector) or implicitly linguistically, *or* that of the Narrator, outside the character's consciousness. It is true that within a single suspenseful episode, the perspective aligned with a character is not a necessary condition, yet its fixation may be a prerequisite. The analysis of narrative modality appears to provide this speculative generalisation with some support. As far as the stories selected are concerned, changes in perspective do not occur in suspenseful episodes. The predominant point of view, as well as the narrative modality, tends to remain unchanged throughout the story. Within suspenseful episodes, it is usually the protagonist's perspective that is adopted; that of other characters is less common. In such a case, while the suspenseful episode makes further developments and the story approaches a resolution, the point of view generally comes to be more focused on the internal state of mind of the character in question.

There is one feature common to some of the stories. Whereas the Simpsonian narrative category (A or B) remains the same in the story, the narrative modality often shifts from the positive to the neutral across the boundaries of sentences or even within a clause. This transition of narrative modalities itself does not seem to affect so strongly the intensity of suspense the reader will feel. The shift mostly occurs between the B(R) neutral mode and B(R)+ve in such a way that neutral modality is embedded in the narrative where its positive modality is dominant. The same shift pattern is found in the suspenseful episode of Stephanie's flu in "Grief", an example of Category A narration. Thus, another conclusion can be drawn: the modality transition between the positive and the neutral should be one of the commonest ways of facilitating suspense, regardless of the narrative category. A few of

the examples will be shown later in the section.

In seeking a possible explanation for this shift pattern, the following suggestion could provide some hint: suspense as an aesthetic experience in reading stories is a kind of feelings experienced towards something inside the ‘story’ and outside reality. That is, this kind of suspense is not felt as something personal and imminent to readers themselves. If an event is causing a person trouble or threatening them in some way, it cannot be felt as suspense any longer but turns out to be a real ‘problem’ to solve, and often causes the sufferer great pain. Fictional suspense is felt as such and is enjoyed in the end, because the reader, while being engrossed with the ongoing story, knows that “it is only a story after all” (Cupchik 1996, 195). Rather speculative as it is, a sense of objectivity or detachment, that is, the sense that the reader is a ‘spectator’ of the ongoing narrative event, needs to be implicated, or called to mind, for a feeling of suspense to be experienced as enjoyment. As the narrative in neutral modality often gives more objective background information rather than psychological detail of the characters, the shift between the two modes can serve well to bring detachment into the story.

This also could offer an explanation to the hypothesis made at the end of Section 4.2.3, of literary interest: interest related to fatalness, such as life-and-death events, tends to put characters other than the protagonist in danger or trouble. A typical example is found in “Good Thing”, while in episodes of less shocking, non-fatal interest, the main character him- or herself usually faces the calamity, as in “Mouse” or “Sleep”. As a degree of detachment and objectivity needs to be present, more shocking literary episodes had better not put the protagonist in danger to keep a distance between the real sufferer and the main character watching or worrying about him or her. Less shocking interest would rather shorten the distance between the two, making the protagonist face or experience the trouble, to heighten

the intensity.

Where explicit character-alignment is absent, as in “Camp” and “Little Things”, the suspenseful events seem to be intrinsically have an impact strong enough to give the reader a shock. “Camp” depicts a narrative scene where a young woman is going through a hard labour in a medically deprived environment, with a small boy watching the course of events; in “Little Things”, a totally innocent baby has got dragged into a fight between his selfish parents and is treated as an object, with an implication of his death as a result. These two stories would not really suffice for generalisation, unless “Gallants” serves as an example which can offer some support in the counter direction. In “Gallants”, Lenehan is a Reflector and is terribly worried about such trivia as the outcome of his friend’s attempt to wheedle money out of the girl. Thus, it seems that perspective unrestricted to a particular Reflector-character can well compensate for intensity of suspense and give the reader an experience of an event or crisis of intrinsic profundity.

As discussed in Section 4.2.3, “Camp” deals with an episode of life-threatening interest and “Little Things” of non-life-threatening interest. These provide a possible explanation of the hypothesis on characterisation and literary interest. Taking all the discussions into consideration, there may be two parameters which are independent of each other: the main character is either a sufferer of the trouble or an observer worrying, or being worried, about the suffering character; and point of view is either character-aligned or non-character-aligned. On the other hand, in the case the sufferer is identical to the protagonist, the suspenseful episode tends to be of non-fatal interest, whereas when the protagonist is the concerned observer, the episode is of fatal interest. As the perspective alignment has no interaction with characterisation, it is hard to conclude that there is an interaction between the perspective restriction to a character and the nature of literary interest. It may be true that

character-aligned perspective seems more influential in controlling the intensity of suspense than the events described therein.

4.2.5.2 Some examples of stylistic and narratological devices

A variety of linguistic and stylistic devices are widely employed across the stories for the same purpose of highlighting the inner thoughts and feelings of the protagonist or the characters involved by giving more information on them. In addition to a few interesting examples of modality shift, they include speech presentation (increased frequency of FIT), DS without inverted commas, frequent use of adjectival and adverbial clauses embedded in the main clause, the non-preterite tense, direct address to the reader, and interrogatives and exclamations represented by FIS. These are just part of the linguistic techniques available. If data of more diversity on the story and the discourse are examined, an even wider variety of unique linguistic devices will be found.

4.2.5.2.0 “Indian Camp”

The basic narrative framework is almost exclusively of the B(N) neutral mode, but close attention to referential expressions used to indicate agents of speech acts (Nick, Nick’s father and Uncle George in the main) and other behaviours reveals that the narrator tries to adopt the viewpoint of the protagonist, who is almost always referred to as *Nick*.

In the suspense-provoking passage, the narrative framework remains the same, while B(R) neutral narration appears scattered here and there, with Nick as the Reflector. Narrative events pertaining to the Indian woman’s labour, including Nick’s father’s preparation for the Caesarean section and conversations with Nick during the operation, are told with frequent reference to *Nick* and *Nick’s father* (or *his father*). The narration is

characterised by the exclusive use of the proper noun *Nick* to refer to the boy, while his father is referred to more often as *Nick's father*, or *his father* than just *he/his/him* or *the doctor*; and Uncle George is referred to as *Uncle George*. Part of the passage is quoted in (4) to show how frequently such referential expressions are used. The personal referential expressions to name Nick, Nick's father and Uncle George are italicised:

- (4) She [the Indian woman] screamed just as *Nick* and the two Indians followed *his father* and *Uncle George* into the shanty. She lay in the lower bunk, very big under a quilt. Her head was turned to one side. In the upper bunk was her husband. He had cut his foot badly with an ax three days before. He was smoking a pipe. The room smelled very bad.
Nick's father ordered some water to be put on the stove, and while it was heating *he* spoke to *Nick*.
 'The lady is going to have a baby, Nick,' *he* said.
 'I know,' said *Nick*.
 'You don't know,' said *his father*. 'Listen to me. What she is going through is called being in labor. The baby wants to be born and she wants it to be born. All her muscles are trying to get the baby born. That is what is happening when she screams.'
 'I see,' *Nick* said. (86)

The B(N) neutral mode being dominant, there is a feeling that the narrative events/situations are viewed through the little boy's eyes, retaining a certain degree of detachment and objectivity. The device of frequent use of referential expressions by characters' proper names seems to make B(N) mode narration take on the appearance of B(R) mode, but maintaining detached, objective characteristics to a considerable degree.

4.2.5.2.1 "Little Things"

There is no perspective restriction but as the story is about one and only one event—fighting for the baby, a sort of 'focalization' could be found at the level of story. The non-character-aligned perspective makes the detachment and objectivity on the part of the

narrator felt stronger than in Hemingway's story. Other elements, linguistic and non-linguistic, seem to contribute to suspense creation. One of the non-linguistic factors can be found in literary interest. Obviously, the baby appeals most strongly to readers' sympathy and this seems to play a significant role in creating suspense. Since the baby's perspective is not adopted, the sympathetic response that is most likely to be caused has nothing to do with the point of view. As has been mentioned just above and in Section 4.2.4 (on character and characterisation), the story presents itself shocking enough to evoke a feeling of suspense on its own.

A linguistic device other than perspective manipulation seems to promote effective arousal of suspense. It seems that the suspense is intensified by the harsh scuffle which is well described and communicated. This can largely be due to a somewhat unconventional usage of speech presentation of Free Direct Speech and Direct Speech, an example of which is quoted:

- (5) a. She stood in the doorway of the little kitchen, holding the baby.
 I want the baby, he said.
 Are you crazy?
 No, but I want the baby. I'll get someone to come by for his things.
 You're not touching this baby, she said.
 The baby had begun to cry and she uncovered the blanket from around his head.
 (123)

It has been suggested that the slipping from narrative report and Indirect Speech to FDS is an effective device to express an outburst of emotion (Wales 1989, 189). Although this story has no transition, the dominant use of FDS and DS without inverted commas appears to serve effectively to suggest the emotional outburst of the couple, especially the woman's, and the intensity of the scuffle. These speech representations minimise the role of the narrator,

and function to foreground the characters and their speeches, as suggested by Wales (1989, 190). In particular, FDS with quotation marks entirely deleted helps to render the story more dramatic. Now for the sake of comparison, double quotations are added to the original passage (5a):

- (5) b. She stood in the doorway of the little kitchen, holding the baby.
 “I want the baby,” he said.
 “Are you crazy?”
 “No, but I want the baby. I’ll get someone to come by for his things.”
 “You’re not touching this baby,” she said.
 The baby had begun to cry and she uncovered the blanket from around his head.

The added inverted commas render the story far more usual and they not only reduce the intensity from the scene but leave something unsuitable or ambiguous in the story instead. The lack of inverted commas must be closely connected with the characters’ being unnamed (at the risk of sounding contradictory, since an element in fiction called the ‘character’ is given a name). It can still be suggested that by diverting from the conventional way of speech presentation rather than following it, the story succeeds in making the emotional scene of the scuffle more dramatic and intense. Working in combination with the unconventional strategy of speech presentation, the increased remoteness and detachment in narrative perspective thus enhance the intensity and contribute to effective creation of suspense.

4.2.5.2.2 “A Small, Good Thing”

As compared with the previous two stories, the narrator here more often focuses on the inner feelings and emotions of Ann and Howard by means of modal expressions as well as *verba sentiendi* and, unlike the stories above, the perspective being restricted to the

protagonist plays an important role in engendering suspense.

Two suggestions can be offered from the analysis. First, regarding the primary suspenseful episodes, where the narratives are in the basic B(R) neutral mode, narratives in the B(R)+ve and -ve modes are embedded occasionally, mediated through the consciousness of Ann and Howard here and there. The discourse mainly focuses on their negative distress including worries and anxieties about their son's condition, or their inner thoughts—for example, Howard's reflections on his own life before the accident, each spouse's concern for the other, and their attempts to console themselves. The Free Indirect Thoughts of Howard and Ann, which are in B(R)+ve narration, seem to serve the same purpose. On the other hand, Scotty's condition is told first in the B(R)-ve (or B(N)) mode but, later it is mainly told in the Direct Speech of the doctor. As time passes, it is known that Scotty needs to have more examinations, which is narrated in the DS of Howard and Ann as well as of other medical staff. Thus, it appears that B(R)-ve and B(R)+ve narratives embedded in the overall B(R) neutral framework serve to throw the parents' inner emotions into relief, which can help the readers to develop empathy with the parents and get them more immersed in the story.

In the secondary suspenseful episode, over the conflict between Ann and the baker, although Ann's feelings and thoughts are presented in B(R)+ve narrative, they have the feel of neutral mode. For instance, one of the sentences, "She stared at him fiercely" (330), is categorised as B(R)+ve narration with an evaluative adverb at the end (*fiercely*), but it gives a feeling somewhat similar to B(R) neutral narrative with a degree of objectivity and detachment. The same is true of the sentences, "She *knew* she was in control of it, of what was increasing in her. She was *calm*" (330). It is possible to find a shift from B(R)-ve to B(R)+ve between these sentences at a microstructural level. As they obviously focus on Ann's inner feelings modified by evaluative adjectives ("in control of it" or "increasing in

her”), they can be labelled as B(R)+ve as above, though they still feel somewhat estranged and flat. As such, these narratives possess the flatness and directness, common to B(R) neutral narrative, which seems to work better to communicate Ann’s wrath which she herself observes at a distance from outside: she mentally adopts the viewpoint of a bystander, as often occurs to one who is too angry. Thus, they can serve to intensify suspense, while keeping the distance from the character but not as long as real B(R) neutral narratives.

It can easily be imagined that the protagonist’s thoughts and emotions narrated in the B(R)+ve mode make him or her feel closer and more familiar. The shift of modalities will probably be more interesting: the B(R)+ve mode works more effectively *in combination with* the B(R) neutral mode, whose frequent employment appears to help make the distance between the character and the reader even smaller. A similar phenomenon is found in “Gallants”, the analysis of which will aim to be more detailed.

4.2.5.2.3 “Two Gallants”

The narratives bring into focus the inner feelings and thoughts of the protagonist, Lenehan, most frequently in the B(R)+ve mode basic framework, which often co-occurs with B(R) neutral narration throughout the story. The point of view is restricted to Lenehan’s throughout, which, as is commonly observed in other stories, has made him the most informative character in the story. The other characters, narrative events and/or situations are described by the narrator from Lenehan’s perspective. This tendency comes to be reinforced just before the suspenseful turn, that is, after the scene in which Lenehan watches Corley meet the girl and walk with her in town. For example, the girl, especially her outward appearance, is described from Lenehan’s viewpoint (indicated by many evaluative adjectives as in “*Frank rude* health glowed in her face, on her *fat red* cheeks and in her

unabashed blue eyes. Her features were *blunt*. She had *broad* nostrils, a *straggling* mouth which lay open in a contented leer..." (52), [with my emphases]). Corley's perspective is rarely adopted, so that the reader is never informed how Corley looks at her or likes her appearance.

After Corley and the woman disappear in a tram, the narrative comes increasingly to focus on Lenehan's inner thoughts and deeper emotions in the scene in which he has his late lunch at a restaurant. This scene, which precedes the suspense-evoking episode, is also where FIT begins to appear ("He *would* be thirty-one in November. *Would* he never get a good job? *Would* he never have a home of his own?" (53)). Every movement of Corley and the woman is reported through Lenehan's consciousness, with Lenehan forming the deictic centre as in "Suddenly he saw them *coming towards* him" (56), in combination with psychological description as in "He started *with delight*" to follow.¹² While the B(R)+ve mode is the base framework in which Lenehan's perception in the earlier part before the suspense arousal is expressed, the same mode continues to narrate suspense-provoking episodes, mostly to describe his inner feelings and thoughts this time, rather than the external perception or cognition. As the story proceeds towards the ending and Corley keeps ignoring Lenehan's call and attention, the narrative brings more into focus Lenehan's anxieties, unsettling emotions and inner conflicts between doubts and hope about how Corley has done. The point of view thus restricted to one particular character to a considerable degree appears to serve effectively to produce suspense.

The base B(R)+ve mode seems to be dominant in the suspense-evoking text as often as in the previous narration, while its neutral counter part, B(R) neutral, comes to be applied in

¹² According to Simpson (1996, 69-70), the interaction of spatial deixis with all the B(R) modes often produces subtle visual perspectives. He suggests that the Reflector normally becomes the "deictic centre for the spatial viewpoint" (69). In "Gallants", Lenehan is the deictic centre for much of the story.

more concentration as well. This same mode has been recognised characteristics such as detachment, objectiveness or categorical assertions, without evaluative adjectives, modalities and other relevant lexical or grammatical means to convey his or her thoughts and feelings. When embedded in its positive counterpart, however, it does not seem to indicate so strongly the alleged feeling of objectivity or detachment, but rather to make the character feel closer than when positive mode is used alone. For instance, four of the sentences in neutral mode, describe the situation from Lenehan's point of view, without modalisation:

- (6) a. Suddenly he *saw* them *coming towards him*. (56)
- b. A woman *came running down* the front steps and coughed. Corley turned and went towards her. (57)
- c. His broad figure hid hers *from view* for a few seconds and then she reappeared running up the steps. The door closed on her and Corley began to walk swiftly *towards Stephen's Green*.¹³ (57)

Out of a few possible reasons, the information processing may have something to do with this effect. Just as the news report is told simply without too much information loaded in a single sentence, so these sentences in neutral mode are less loaded in both the amount of information to be processed and the syntactic structures that affect the processing. This in turn seems to produce another effect: directness comes to be more prominent than detachment and objectivity, which is also characteristic of the B(R) neutral mode. In short, the B(R) neutral narration embedded in the positive narration adds a feeling of directness to the embedding narrative. This device has been observed in the suspense-evoking episodes in "Good Thing", as mentioned above.

¹³ Lenehan is looking at the two people at a distance east of Stephen's Green at this time, which enables him to think that Corley's walking towards the Green means his approaching Lenehan. Then, this sentence can read as one narrated from his location and thus from his viewpoint.

The same suspense-evoking passages contain a few examples of thought presentation which are worth noting. Lenehan's active thoughts are often rendered in FIT:

(6) d. Would Corley do a thing like that? (56)

e. They must have gone home by another way. (56)

FIT (6d) has a possible IT counterpart, 'Lenehan wondered if Corley would do a thing like that,' or a DT counterpart, "'Will [or Would (subjunctive)] Corley do a thing like that?' Lenehan thought'. Regarding sentence (6e), suppose that its IT potential is 'Lenehan *wondered if* Corley would do a thing like that' or DT potential, 'Lenehan thought, "Will [*or* Would] Corley do a thing like that?"' were used instead. The original FIT will be felt more direct, since the character talks, at once to himself and the reader, without any intervention by the narrator in the Reflector mode. FIT is placed between IT and DT on the character alignment or empathy scale where IT is the norm.¹⁴ When represented in the mode of FIT in the positive framework, however, the narration can maintain the sense of directness more than DT and make the Reflector feel closer to the reader. The increased directness such as found in this example reinforces the perspectival restriction and serves to heighten suspense.

4.2.5.2.4 "The Mouse"

With the B(R)+ve mode as the base narrative framework, the suspenseful passages contain B(R)-ve narratives more than those preceding them. By and large, B(R)+ve narration focuses on Theodoric's inner thoughts and feelings in general, whereas B(R)-ve narratives, embedded in B(R)+ve framework, appear to serve to inform Theodoric's

¹⁴ See Figure 3.4 (Scale of Speech and Thought Presentation Modes) in Section 3.3, Chapter 3.

doubt-based worries and hopes, as cited below:

- (7) a. *Evidently* she had detected something of his predicament, and was enjoying his confusion (16)
- b. All the blood in his body *seemed* to have mobilized in one concentrated blush (16)
- c. With every minute that passed the train was rushing nearer to the crowded and bustling terminus where dozens of prying eyes *would* be exchanged for the one paralysing pair that watched him from the further corner of the carriage. (16)
- d. His fellow *might* relapse into a blessed slumber. (17)

B(R)-ve narrative is generally characterised by a feeling of estrangement, alienation or a tone of doubt. Here, the salient effect is mostly that of doubt, rather than estrangement or alienation.

A more noteworthy feature in terms of perspective manipulation is found in the way in which the narratives are modalised. The positive modality is frequently expressed in embedded phrases as adjectival and adverbial clauses that modify the main clauses.

Inanimate subjects denoting the psychology of the protagonist, his thoughts and perception seem to be preferred as well. Some of the examples are given below (my emphases):

- (7) e. Without *being actually afraid* of mice, Theodoric classed them among the *coarser* incidents of life... . (13)
- f. ‘I fancy it’s malaria,’ he added, his teeth chattering slightly, *as much from fright as from a desire to support his theory*. (15)
- g. Surely leaving off one small mouse wouldn’t bring on a chill,’ she exclaimed, *with a levity that Theodoric accounted abominable*. (16)
- h. There was one *slender despairing* chance, which the next few minutes *must* decide. (16)

- i. ... and *an agony of abasement*, worse than a myriad mice, crept up and down over his soul. (16)
- j. The *furtive glance* which Theodoric *stole at her* from time to time disclosed only an *unwinking wakefulness*. (16)
- k. *Theodoric's nervous imagination accused himself of exhaling* a weak odour of stableyard, and possibly of displaying a mouldy straw or two on his usually well-brushed garments. (14)
- l. *Furtive* stamps and shakes and *wildly directed pinches* failed to dislodge the intruder, whose motto, *indeed, seemed* to be Excelsior... . (14)

Modalisation of this kind may serve to provide information on the character in a relatively indirect manner. In this sense, these B(R)+ve narratives can be regarded as somewhat similar to B(R) neutral narratives. However, they are less flat and direct than the B(R) neutral mode, which seems to make the narrative a little less declarative and straightforward. As a result, the narrative may give a feeling a little more distant than the feeling that the B(R)+ve mode would produce.

Soon after the suspenseful scene begins, Indirect Thoughts are presented in the following two sentences: “How much had she seen, Theodoric queried to himself, and in any case what on earth must she think of his present posture?” and “Would it be possible, he wondered, to disclose the real state of affairs to her in small instalments?” (15). Although they are regarded as B(R)-ve narration, they appear to serve the same purpose as B(R)+ve narratives discussed above. As IT is more remote than FIT in terms of the implied character empathy, it has a feeling a little more indirect than FIT, though it is still more direct than narration by the Narrator.

The perspective of a higher degree of restriction, which characterises “Mouse” in terms of point of view, will lead the reader to share negative and pessimistic views with Theodoric to some extent and, eventually, to arouse suspense in the reader, to varying degrees. The

embedded narratives of the modality, which is different from that of the framework, should not have to do so much with suspense as with surprise. In hindsight, they should be manipulative: it turns out that they hint at the surprising ending awaiting the reader as well as Theodoric himself. This story will be selected as an example of literary surprise and the issue concerned will be discussed again in Chapter 5.

4.2.5.2.5 “The Necklace”

In the suspenseful episode, the narrative events appear to be told from a more objective perspective than the preceding scenes. The ongoing events—their desperate search for the lost necklace in town—are presented largely in DS, of conversation between the couple, so that the narration itself does not seem to be aligned with Mathilde so often as before. Although Mathilde’s distracted and disconsolate conditions themselves are given in B(R)+ve narration, the overall impression felt in this particular scene is one of objectivity and detachment characteristic to B(R) neutral narratives; and this suspenseful passage can probably be recognised as (embedded) B(R) neutral narration. In this sense, “Necklace” may be similar to “Good Thing” and “Gallants” in that it combines positive mode with the neutral one to create suspense, but be slightly different from them in that it produces a feeling of more objectivity and detachment, rather than increased closeness.

The heroine’s feelings and thoughts are more often reported than her husband’s. However, “Necklace” may not be subject to the principle that the more one knows about someone, the more familiar he or she becomes with the person. Both characters have one thing in common, that is, vanity. Mathilde is vain in the sense that she wants, and thinks she deserves, everything for her beauty and attraction, whereas Monsieur Loisel, as a respectable civil servant, is also vain, since he does not want Mathilde’s wealthy friend, Mme Forestier, to

know their modest living. Presumably, neither of them will attract the readers' sympathy at first. The reaction of the general reader will be that this vain heroine and her proud husband deserve difficulties and need to learn a lesson. Although the French couple are not wise and favoured characters and no strictly character-aligned perspective is taken, suspense is aroused for the rest of the story following this suspenseful scene. The reason may be elsewhere: the couple represent scathingly a familiar type of people in modern, materialistic society. They behave so pathetically, showing such similar weaknesses of mind that anyone might have, so they may win the readers' sympathy.

4.2.5.2.6 "Let Me Sleep"

Varka, fighting with her drowsiness, is the only character whose perspective is adopted by the narrator. After Varka is found asleep by the mistress she is given one order after another and, especially after dawn has broken, she has loads of work to do and has to strive even harder to overcome her sleepiness. Then, whereas Varka remains to be the Reflector, the focus of narrative events is shifted from Varka's drowsiness, dreams and illusions to her desperate and seemingly endless struggle against that fatigue. This shift of topics gains good support from other strategies for arousing suspense more effectively. The point of view being restricted to Varka's, readers are allowed no access to inner states of the master and the mistress. Consequently, the heroine is automatically made the focus of readers' attention and concern. Moreover, there are two linguistic strategies which appear to co-operate with the restricted perspective.

One is the unconventional use of the present tense throughout the text. The non-past tense renders the girl's almost irresistible sleepiness with vividness and immediacy, which

seems to promote sharing of her feeling by the latter.¹⁵ This means that the present tense as the basic tense can help, more or less, to enhance the informativeness of the narrative concerning Varka.

The other device, which may be less powerful, is direct address to the reader from the narrator (“all blend into that soothing night music which is so sweet to hear when *you yourself* are going to bed” (191) and “Running and moving about are easier than sitting down: *you* don’t feel so sleepy” (194)). The narrator talks even to himself, as in “please God she doesn’t drop off, or master and mistress will thrash her” (191). Apparently, the narrator attempts to call readers’ attention to, and aims to evoke their sympathy for, poor Varka. Whereas this technique is not pervasive in the story, it still seems to play a role in leading readers to develop their sympathy with the little nursemaid more than without. With the sympathy with Varka established prior to these narrative situations inducing suspense, the selected narrative modality performs its function to the full.

4.2.5.2.7 “The Age of Grief”

The story consists of homodiegetic narratives narrated by the protagonist-narrator (Dave), which means that when the third-person subjects (in personal pronouns and proper nouns) are used, the narratives are to be regarded as A type, filtered through his perspective.

In the episode of Stephanie’s flu, the noticeable characteristic is the alternate appearance of the neutral and positive modalities, which should deserve some attention. The neutral narratives mainly report ongoing events, including the conversations between characters, with a certain degree of objectivity from Dave’s point of view, whereas the A+ve narratives focus on his inner state of mind, telling the reader his private feelings, pessimistic imagination or

¹⁵ Regarding effects of the use of present tense in the narrative, see Wales (2001, 319) and Bal (1997, 69-70), both of which suggest that present tense has an effect of increasing the vividness of the description.

memories, centring on his worries and anxieties. The father's mixed feelings, of agitation or anxieties and hopes, and his gradually increasing worries are well rendered and controlled in the way in which the narrative modes alternate between the neutral and the positive. For example, the narration, "I crept to the phone and called the clinic, where, *thank God, they were wide-awake* [with my emphases]" (207), is a single sentence, in which a shift to positive modality is found in the relative clause. Here, the main clause in neutral modality reflects his slight anxiety but, when the nurse answers his call, he is relieved a little in the hope of having help, which is, in turn, rendered in positive mode. Dave's unrest does not cease so soon, however. In a set of conversations over the phone between Dave and the nurse, Dave answers calmly to the first few questions from the nurse, but eventually loses his temper and shouts, "She's *asleep* [sic], goddammit!" (207). There comes the nurse's query if he can wake the daughter up, by which Dave's impatience is soothed somewhat: "Her [the nurse on the phone] voice was *patient* and *slow*", in positive modality. The next moment, however, he again becomes anxious about his daughter: "I had another *image*, the *image* of Stephanie's head flopping back on my shoulder and the *utter unconsciousness* of her state", in A+ve narrative as well. The narrative to follow is back in neutral modality: Dave tries to wake Stephanie up as instructed by the nurse, but the daughter does not really wake up and he reports this to the nurse. This is immediately followed by the A+ve narrative in which the nurse sounds rather unsympathetic to Dave ("her [the nurse] tone was *light* enough, as if it were three in the afternoon rather than three in the morning"). He becomes very worried once again.

Dave's anxieties, worries and agitation reach a climax at the beginning of the conversation with the doctor over the phone and he bursts into tears. This is narrated in one long sentence, leading to the resolution of suspense. The same kind of transition between

the two modalities as mentioned above can be seen to take place a few times within the confines of an extremely long single sentence, which is quoted below:

- (8) a. I began to cry that my wife was unconscious with the flu too, and that I didn't dare leave the other children in her care, and pretty soon the doctor came on, and it wasn't Dan but Nick, someone whom we know slightly, in a professional way, and he said, "Dave? Is that you, Dave?" and I of course was embarrassed, and then the light went on and there was Dana, blinking but upright in the doorway, and she said, "What is going on?" and I handed her the phone, and Nick told her what I had told the nurse, and I went into Stephanie's bedroom and began to wrap her in blankets so that I could take her to the hospital, and I knew that the next morning, when Stephanie's fever would have broken, I would be extremely divorced from and a little ashamed of my reactions, and it was true that I was. (207-8)

Although this passage can surely be regarded as narrated within the base framework of the A+ve mode as a whole, a closer analysis at the clause level can show Dave's complicated emotional movement—and this may not be so contradictory to what is likely to be intuitively felt while reading it. First, Dave begins to cry, remembering Dana's having flu (positive), then the doctor is heard to speak on the phone but he sounds unfamiliar (neutral), which makes Dave embarrassed (positive), when Dana presents herself, asks him what is going on and Dave prepares to take Stephanie to hospital (neutral); everything turns out to be all right the next morning, but Dave becomes ashamed of himself, in hindsight, as he has been in a state of considerable agitation (positive). Mixing A+ve narratives—which convey private feelings, thus seemingly more powerful in provoking suspense than neutral modality—with the narratives in its neutral counterpart, to report narrative events with relative objectivity, effectively works to generate and sustain suspense.

In the episode of Dana's disappearance, the alternate appearances of the two modalities can be recognised, too. However, Dave does not become so emotional this time. The fact

that Dana does not return home is frequently narrated in the A neutral modality and in a similar syntactic structure (“*She was not at home at...*”), which serves to convey his inner uneasiness, probably more strongly than A+ve narration, just like *litotes*, the rhetorical figure of understatement for its effect. The shift in modalities from neutral to positive occurring within the bounds of one sentence is found only where the protagonist strives not to ponder too much over his wife’s disappearance, trying not to get upset. In the episode as a whole, the shift occurs beyond the sentence boundary.

In the preceding discourse of the same episode about Dana, Dave reports his own inferences and observations about her affair more often in positive mode. Some of the major passages are cited below:

- (8) b. The third element was that Dana fell in love with one of her fellow singers, or maybe it was the musical director. She doesn’t know that I know that this was an element. (136)
- c. In the midst of all this breathing, still dressed in her Old Testament costume and with her hair pinned up, Dana said, “I’ll never be happy again.” I looked at her face in the rearview mirror. She was looking out the window, and she meant it. I don’t know if she even realized that she had spoken aloud. I drove into the light of the headlights, and I didn’t make a sound. It seemed to me that I didn’t have a sound to make. (136)
- d. I could not stop looking at her eyes. I wondered if the object of her affections had noticed them yet, in the sense of knowing what he was seeing rather simply feeling the effect they had on him. (140)
- e. Does he appreciate the twist of her wrist when she is picking up little things, the graceful expertise of her fingers working over that mouth, whatever mouth it is? I wondered whether the object of her affections, in fact, was the meditative sort, who separates elements, puts one thing down before picking up another, had it in him ever to have been a dentist, a mere dentist, that laughingstock of the professional community. (141)
- f. But sometimes she was desperate with sadness and sometimes she was fine, and these states of mind didn’t have a thing to do with me, or our household, or the office. And in addition to that, she denied that they even existed, that she was ever in turmoil or that she was ever at peace. (145)

- g. On this particular day, Dana was feeling rather blue. There was some despairing eye contact across the living room and across the kitchen. (148)
- h. I missed Dana terribly and wanted only to go home.
The next day at the office I missed her, too. (148)
- i. After the dinner that Dana missed and the bedtime she failed to arrive for, I turned out all the lights and sat on the porch in the dark, afraid. I was afraid that she was dead. I wished she had a little note on her that said, "My family is at the following telephone number." But, then a note could be burned up in the wreck, as could her purse, the registration to the car, all identifying numbers on the car itself. Everything but her teeth. I imagined myself telling the children that she had gone off with another man, then some blue-garbed policeman appearing at the office this week or next with Dana's jaw. I would recognize the three delicate gold inlays I had put there, the fixed prosthesis Marty Crockett did in graduate school, when her tooth broke on a sourball. I would take her charred mandible in my hand and weigh it slightly. Would I be sadder than I was now? (157)
- j. So how does the certainty that your wife loves another man feel? Every feeling is in the body as well as in the mind, that's what he said. But the nerves, for the most part, end at the surface, where they flutter in the breezes of worldly stimulation. (157)
- k. I was worried about her and she was worried about me, and that was an impasse that served my purposes for most of that week. God knows what the bastard was doing to her, but she was very reserved, careful, good, and sad. She went to the grocery store a lot. Maybe she was calling him from there, standing in the phone booth with two children in the basket and a line of old ladies behind her waiting to call the car service. (167)

Out of these, (8d), (8e), (8h), (8i), (8j) and (8k) are in A+ve narration, while the rest are regarded primarily as A neutral narrative. Passages (8c) and (8k) contain A-ve narratives as well ("It *seemed to me* that I didn't have a sound to make" and "*Maybe* she was calling from there, standing in the phone booth with two children...") (emphases added). On the whole, the protagonist does not narrate his private feelings so frequently as in positive modality, trying to inform the reader of the situation more with relative objectivity and detachment. Yet, in these earlier parts of the story, his inner, private emotions are told more intensely than the scenes near the end, told in the dominant neutral modality in which Dana admits her

husband's idea is correct. It seems that, as the suspense resolution draws near, Dave ceases to express his feelings directly in positive modality and keeps a distance from himself, telling the reader what happens with an air of detachment in A neutral modality.

It should be noted that "Grief" offers another example of the combinatory use of positive modality with a neutral one, as in "Good Thing" and "Gallants". In the latter half of the story, the two suspenseful episodes have recourse to this device. A+ve narrative, which is seemingly the most powerful device to bring the reader closer to the character whose perspective is adopted, is actually used less in isolation but more in combination with the narrative of its neutral counterpart to provoke and sustain a feeling of suspense up to the resolution. Even though the narrative category is different, so long as the category and the Reflector remain unchanged, the same strategic pattern of modality transition should be applicable for the same effect.

4.2.5.2.8 "Lady with Lapdog"

As Gurov realises that his feelings towards Anna have changed and that he has finally made a fateful encounter with her, his main focus in the narrative, as well as the narrative situations and events, shifts to his own private, innermost feelings. The frequency or density of the particular narrative modes does not appear to undergo any noticeable changes, however. It seems that the focus on the protagonist is adjusted not so much by strategic manipulation of the narrative modes as by a linguistic device of speech presentation.

In the latter part of the story, where more intensified suspense will be evoked, the narratives appear to contain more of Gurov's FIT, some of which is given below:

- (9) a. Not the tenants who lived in his house, and certainly not his colleagues in the bank. And what was he to tell him? Had he been in love then? Had there

been anything beautiful, poetic, edifying, or even anything interesting about his relations with Anna Sergeyevna? (273-4)

- b. What savage manners! What faces! What uninteresting, wasted days! crazy gambling at cards, gluttony, drunkenness, endless talk about one and the same thing. Business that was of no use to anyone and talk about one and the same thing absorbed the greater part of one's time and energy, and what was left in the end was a sort of dock-tailed, barren life, a sort of nonsensical existence, and it was impossible to escape from it, just as though you were in a lunatic asylum or a convict chain-gang (274)
- c. 'A fence like that would make anyone wish to run away,' thought Gurov, scanning the windows and the fence.
As it was a holiday, he thought, her husband was probably at home. It did not matter either way, though, for he could not very well embarrass her by calling at the house. (275)

In (9c) is found an interesting shift from directness to indirectness: Gurov's thought is represented first in Direct Thought, then shifts to a less direct DT without inverted commas in the second sentence and further to FIT in the last thought. It seems characteristic that the FIT in this story includes many interrogative and exclamatory sentences. The interrogatives, such as "And what was he to tell them? Had he been in love then?" "Why did she love him so?" (279) or "How were they to free themselves from their intolerable chains?" (281), are what Gurov wonders to himself. The exclamations, for example, "What savage manners! What faces! What stupid nights! What uninteresting, wasted days! ... as though you were in a lunatic asylum or a convict chain-gang!" or "But how far they still were from the end!" (277), are regarded as in positive modality together with the interrogative FIT.

These two syntactic structures of FIT, rather than declarative sentences, appear to function to enhance character alignment, hence the restrictedness of the character's perspective in question. Since the FIT is without the direct mediation of the narrator or reporting clauses in any form, the character's inner thoughts and emotions allow more direct access to the reader. The interrogatives, which Gurov asks himself, could be taken as

questions that he simultaneously asks readers too, as if he talked directly to them. His questions are also emotional expressions of anxiety and uncertainty based on his affection for Anna. Similarly, the exclamations manifest Gurov's emotions, especially anger deriving from irritation and impatience, vividly as well as directly. Despite the preterite tense used, the questions and exclamations might make themselves look like FDT, where the implied increased character alignment/empathy is thought to be at a maximum, rather than FIT.¹⁶

A suspenseful turn in the plot, or Gurov's self-awareness of his feelings towards Anna, to be specific, resonates with those linguistic devices. Depicted as a playboy, especially for the first half of the story, Gurov is a character who wins neither the sympathy nor the empathy of the reader. However, as the story unfolds itself, he comes to realise that he has finally encountered the right woman and has been transformed into a man who tries to be serious with and sincere to her. The readers come to have more sympathetic feelings towards him, become more involved with him and may hope for a bright future for the couple despite the circumstances, hence there is an increase in suspense.

In addition to the speech representational technique, there is another perspective manipulation which involves the reader with the couple and their difficult situations. Almost in parallel to the frequent appearance of Gurov's FIT, Anna's inner feelings and thoughts come into focus along with his. Her point of view is adopted more often since Gurov made his decision to go and see her for reunion, and, in the discourse near the end, the density becomes the highest. Throughout the story, the reader is allowed main access to Gurov's ideas and emotions. Once the two have made up their minds to stay together through all the difficulties in the foreseeable future, Anna's inner state of mind is made accessible too. By adopting her viewpoint and presenting the situation through her perspective more often, the story could draw the reader's attention to her, as well as to Gurov.

¹⁶ See Scale in Chapter 3.

Although, like “Good Things”, “Mouse” and “Sleep”, this story seems to rely fairly heavily on the character-aligned perspective to create suspense, unlike those stories, the frequency of using FIT and especially the choice of specific syntactic structures appear to play a more significant role, in limiting the point of view to that of the protagonist, than the shift of the narrative modality.

4.2.5.2.9 “The Prophet’s Hair”

This story includes two suspenseful episodes—of Huma’s visit to the slum and her dangerous search for the thief there, and Sheikh’s stealing the hair back from Hashim. The intensity of suspense is felt rather weak, however, and the story is actually characterised more by surprise. The analysis of this story aims to serve as an example *against* which conditions for creation of literary suspense could be tested.

First, in the episode of Huma’s visit to the slum, the modalities shift between positive and neutral and this shift serves to arouse suspense just as in some of the above stories. The very first narrative events—Atta’s misfortune and Huma’s subsequent visit—are narrated in the B(N) neutral mode. The modality shift occurs when Huma is invited into the dark house. While it is the narrator’s perspective that the story adopts, the character whose action and emotional reactions he pays the closest attention to is Huma. Italicised expressions in the following quotation describe her inner feelings, trying to muster up all her courage while, in reality, she is seized with fear:

- (10) a. She was directed into ever darker and less public alleys until finally in a gully *as dark as ink* an old woman with eyes which stared *so piercingly* that *Huma instantly understood* she was blind motioned her through a doorway from which *darkness seemed to be pouring like smoke*. Clenching her fists, *angrily ordering her heart to behave normally*, Huma followed the old woman into the *gloom-wrapping* house.

- b. The *faintest conceivable* rivulet of candlelight trickled through the darkness; following this unreliable yellow thread (because she could no longer see the old lady), Huma received a sudden sharp blow to the shins and cried out *involuntarily*, after which she at once bit her lip, *angry at having revealed her mounting terror to whoever or whatever waited* before her, shrouded in blackness.

The underlined clause in the middle of (10b) seems most likely to arouse suspense in the reader. While reading the main clause of this long sentence, one may imagine that Huma has finally received some sort of attack and is eventually going to have the same misfortune as her brother. It soon turns out that she has hit only a low table situated in front of the Thief whom she is looking for. The narrative mode now returns to B(N) neutral. It appears that a shift in modality, from the basic framework of neutral modality to positive modality in this case, as well as a shift of focus of attention to Huma, contributes to helping the event to arouse suspense. This is largely because the transition from the neutral to positive modality should inform the reader more of Huma, whom the narrator pays closer attention to. As readers do not know what is exactly going on in the darkness and they probably are likely to pray for her success, there arises a feeling of suspense, if not so intense one.

The other episode in which Sín steals back the hair will be felt to be less suspenseful than the first one. The full quotation is given paragraph by paragraph below:

- (10) c. Entering the moneylender's room with professional ease, the burglar, Sín, discovered that Huma's predictions had been wholly accurate. Hashim lay sprawled diagonally across his bed, the pillow untenanted by his head, the prize easily accessible. Step by padded step, Sín moved toward the goal. (44)
- d. It was at this point that, in the bedroom next door, young Atta sat bolt upright in his bed, giving his mother a great fright, and without any warning—prompted by goodness knows what pressure of the blood-clod upon his brain—began screaming at the top of his voice:
'Thief! Thief! Thief!'

- e. It seems probable that his poor mind had been dwelling, in these last moments, upon his own father; but it is impossible to be certain, because having uttered these three emphatic words the young man fell back upon his pillow and died. (55)
- f. At once his mother set up a screeching and a wailing and a keening and a howling so earsplittingly intense that they completed the work which Atta's cry had begun—that is, her laments penetrated the walls of her husband's bedroom and brought Hashim wide awake.
- g. Sheikh Sín was just deciding whether to dive beneath the bed or brain the moneylender good and proper when Hashim grabbed the tiger-striped swordstick which always stood propped up in a corner beside his bed, and rushed from the room without so much as noticing the burglar who stood on the opposite side of the bed in the darkness. Sín stooped quickly and removed the vial containing the Prophet's hair from its hiding-place.

Suspense will probably be aroused in the last part of passage (10d), when Hashim is woken up by his wife's screaming, and will be sustained until the end of the first sentence in passage (10g). The shift of modality does not occur at this time: a series of events—Sheikh's burglary—are told in B(N) neutral narration, except in passage (10e), which is in the B(N)-ve mode. A couple of informants were asked informally to read the story and to tell how they felt about this particular scene. Their responses were the same: they did not find the episode very suspenseful.¹⁷ It is presumed that suspense, which is rather weak though, could be aroused by a quick development of a series of events alone, without manipulating perspective linguistically.

What can make this difference in intensity of suspense experience between the two episodes, as well as from the rest of the selected stories? In suspense creation, the unrestricted point of view can be fairly influential in controlling intensity, but is not a necessary factor, as stated earlier. A more fundamental, significant difference from the other

¹⁷ I informally inquired of my supervisor Prof. Toolan and one of my ex-supervisors, Mike Milward, formerly Professor of Sophia University, their impressions of the story in July 2003.

stories seems to be how long the suspenseful episode is prolonged or the outcome is delayed. The state of uncertainty in the first episode is sustained for a short while and the episode is narrated by the Narrator with focus on Huma's viewpoint and feelings, while in the other, suspense is sustained for a shorter period, with no character-aligned perspective.

4.2.6 Sustainment of suspense

For a narrative episode to be suspenseful, a state of uncertainty must be sustained for a certain period (or space) in the story. In any suspense creation, sustainment, or delay in showing the resolution, clearly plays an indispensable role, so it can be regarded as a necessary condition. It is sustained long enough to maintain a feeling of suspense, though it is very hard to define 'how long'. Basically, the period should be, relative to the time spent on preceding events, disproportionately extended.

I will first present a general outline of how effectively the suspense aroused tends to be sustained in literary fiction, at the levels of story and discourse. Since sustainment is also facilitated by manipulating narrative time and, indeed, a few of the stories employ temporal manipulation for that purpose, the analysis has focused on the temporal aspect mainly at the discourse level too.¹⁸ For the rest of the section, the individual cases of how a state of uncertainty is sustained or delayed in real literary fiction will be discussed. The role that the condition of sustainment plays in creating suspense is not diversified but definite. However, there are many ways of sustaining a state of uncertainty or delaying the resolution—a variety of devices and techniques are available, so that variety can be as large as that of the existing

¹⁸ The results of the analyses are summarised in Table B.4 in Appendix B.

stories. More significantly, it is exactly here that one of the main reasons for enjoyment of literary suspense can reside, thus it is worthwhile to devote plenty of time and space to this section.

4.2.6.1 General overview

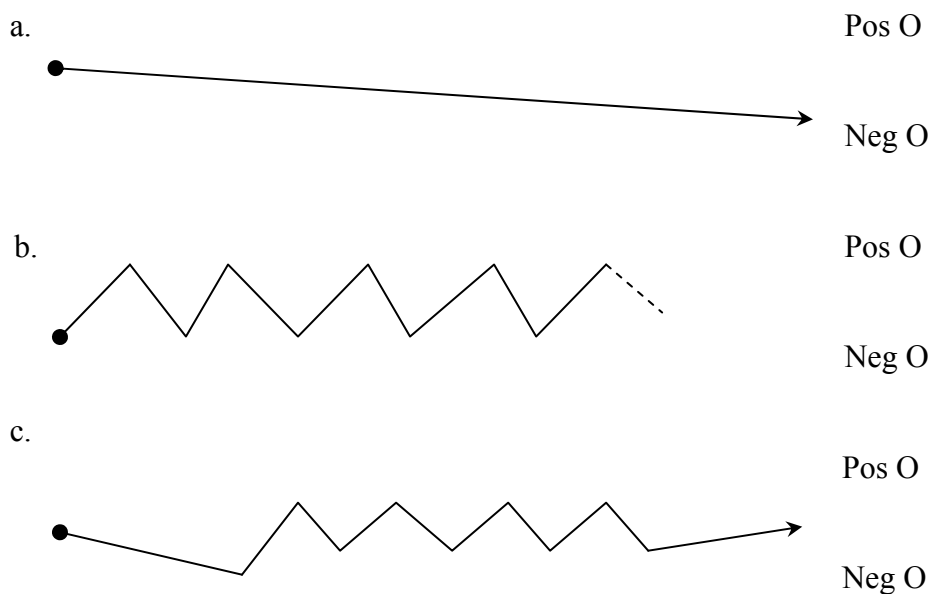
A pattern of sustainment which has commonly been found at the story level in most of the stories analysed coincides with the one suggested by the psychologists (reviewed in Chapter 2): as the likelihood of the negative, undesired outcome increases towards the resolution or the end of suspense, the other, hoped-for resolution seems less and less likely. This pattern is observed in almost all the cases with varying degrees of increase. Out of the ten stories, “Camp”, “Little Things” and “Prophet’s Hair” can be regarded as showing the least increase in the expectation of a negative resolution.

A more interesting pattern is found in a few of the stories. The pattern is a kind of wavering, ‘zigzag movement’. It is a way of developing plot, which irregularly goes back and forth between the two opposing prospects of resolution, namely, the desired and feared outcomes. The protagonist directly involved in the suspenseful episode feels optimistic about the situation at one time but becomes terribly pessimistic at the next; or the situation itself alternates between hopeful and hopeless outlooks. A typical example can be seen in “Gallants”: before the appointment with Corley in town at night, Lenehan is fairly confident of his friend’s success (“He was sure Corley would pull it off all right.”). Yet, at the next moment, he becomes very negative (“All at once the idea had struck him that perhaps Corley had seen her home by another way and given him the slip”). At the sight of Corley now returned, Lenehan wonders even more strongly if he has kept his original promise, and agitates himself, becoming very pessimistic at one moment and fairly hopeful at the next. In

one of the previous studies reviewed, the notion of ‘pruning’—probably most typically seen in thrillers—was introduced.¹⁹ A phenomenon exactly fitting the idea of ‘pruning’ has not been found, but it seems that the suspenseful zigzag is the closest equivalent to that.

The second pattern, proceeding in a zigzag fashion, is usually combined with, or works in harmony with, the first, more prevalent pattern, which means that these two patterns are not mutually exclusive. When combined with the first pattern, the zigzag pattern becomes one of the most effective means of increasing the likelihood of a negative outcome. Figure 4.2 shows the three patterns—the first, common pattern (a), the second zigzag pattern (b) and the combination of the two, pattern (c). Black dots (●) indicate suspense arousal, and Neg O stands for ‘negative outcome’ and Pos O ‘positive outcome’. The dotted line at the right end in pattern (b) means an unknown resolution, the diagram showing the zigzag development only:

Figure 4.2 Three Patterns of Zigzag Developments



As these are models, the number of saw-teeth (consisting of angular changes in direction) in

¹⁹ See the last paragraph in Section 2.1.2.2.4.

(b) and (c) and inclinations of the respective lines are, of course, different from one story to another. As far as my limited data are concerned, it seems that pattern (c) is the most effective in intensifying an experience of suspense, as seen most typically in “Gallants”, as well as in “Good Thing” in the reverse way to the typical pattern (that is, just towards the resolution, the likelihood of Pos O is maximised). It is to be noted that although the patterns found are related to each other and can work together effectively to heighten the intensity of suspense, none of them seems to be prerequisite. For suspense to be created at all, its sustainment can be rather straightforward and last for a shorter period, without increased negative foreboding or its resolution much delayed: the intensity only is affected.

A state of uncertainty needs to be sustained for some period, whereas the duration of sustainment is not easily definable in a measurable way. The duration of suspense seems to depend on various factors: what theme it deals with, why the writer has included a particular suspenseful scene, or whether new, interesting narrative events occur during the period of suspense, creating different expectations. For example, if the writer wants to combine suspense with surprise, the resolution had better be presented rather abruptly and earlier than the reader is likely to expect it. As far as literary suspense is concerned, the ‘optimal’ length of sustainment probably can hardly be prescribed.

Suspense in literary texts seems to be generally characterised by the ways in which suspense-provoking events or situations are prolonged by linguistic devices or stylistic techniques. The devices commonly used are concerned with narrative pace, especially *duration*. The most common modes are *scene* and *pause*. Pause generally decelerates the telling, whereas scene, in which story-duration and text-duration are conventionally considered to be identical, advances the story a little more rapidly. The scenic narration usually describes difficult situations or ongoing events so as to keep the story unfolding, while

the pause discourse informs the reader how the protagonist reacts to it internally and/or externally. Manipulation of the narrative pace by either deceleration (pause) or acceleration (scene) may not be a necessary condition for suspense production. Again, in terms of intensification of suspense, however, the combination of the two modes may be significant.

It seems to me that scene, in combination with pause, is effective in arousing more intensified suspense when used more often. For example, in “Necklace”, a series of events in the search for the diamond are told at scenic pace, but pause rarely occurs. A relatively strong feeling of suspense is provoked by the scenic unfolding, although there is no strong sense of sustainment. “Little Things” may be more typical. Scenic narration occupies most of the story to tell the fierce fight over the baby and thus creates a fairly suspenseful experience for the reader, whereas *summary* (even faster in pace than pause) is employed—though far less often—to mention the baby. The secondary suspense in “Grief” can also be regarded as such an example. Dave’s extreme worry about his daughter’s flu is described by a scenic discourse, in which he keeps on narrating in a single sentence what he hears over the telephone and sees going on around him, with pause describing his reflection on his own feelings inserted.

On the other hand, there is an instance that does not fit this pattern, as in “Good Thing”. In delaying the major resolution (the son’s death), the scenic narration telling Scotty’s reaction after awakening seems to give an impression of deceleration (the analysis which will be given in detail in the subsequent section). Probably, there is no one-to-one correlation between the type of narrative duration chosen and the effect to be created and the function to be performed. Whether scene appears to decelerate or accelerate the story pace is a relative matter and so may depend on some factors, such as ways of describing events in the narration—whether events are described in detail or are told one after another at a good pace—and the overall

pace at which the preceding texts are narrated.

As can easily be expected, it is not necessarily the case that all the stories examined equally employ the techniques at both levels, of story and discourse. Usually, they have recourse to some strategies at one or other level with more emphases and frequency than others: some of them manipulate the narrative pace more effectively than the plot development (that is, the zigzag movement is rarely used), whereas others depend more on a wavering movement for sustainment rather than the regulation of pace.

4.2.6.2 Examples of sustainment and delay: stylistic and narratological analyses

4.2.6.2.0 “Indian Camp”

The suspenseful episode starts with the description of the young Indian woman lying on a bunk. Neither the increased likelihood of negative outcome nor the suspense zigzag is found. As the doctor is going to perform a difficult operation on her without anaesthetic, a great threat to its success is indicated and can easily be expected. On the other hand, the scene of the operation is provided in summary, being depicted fairly straightforwardly without taking a zigzag course between the two foreseeable outcomes. The suspense is sustained by manipulation of narrative time at the discourse level instead. The pattern discovered is this: we are informed of the woman’s difficult condition and suffering relatively briefly, usually in summary narration, followed by a scene each time—conversations between Nick and his father—and by other summarising portions of text to describe the doctor or other characters in action and the ongoing events. For instance, the first narrative in the suspenseful episode reads as follows (with added emphases to show the narration regarded as summary):

- (11) a. She had been trying to have her baby for *two days*. All the old women in the camp *had been helping her*. The men had moved off up the road to sit in the dark and smoke out of range of *the noise she made*. She screamed just as Nick and the two Indians followed his father and Uncle George into the shanty. (86).

This is followed by another summary telling of her husband lying in the upper bunk with his leg badly injured, then by the conversation between Nick and his father. Then occurs again the woman's crying, narrated in a short single sentence, "Just then the woman cried out" (86). Before the next narration of her suffering from labour pains, the reader is provided with another exchange between the father and the son, the father's lecturing of Nick (in DS), and scenic narratives of the doctor preparing for the operation. All these scenic discourses sustain the suspenseful episode of the difficult delivery. The operation scene to come is narrated in summary (indicated by emphases added):

- (11) b. *Later when* he started to operate Uncle George and three Indian men held the woman still. She bit Uncle George on the arm and Uncle George said, 'Damn squaw bitch!' and the young Indian who had rowed Uncle George over laughed at him. Nick held the basin for his father. *It all took a long time*. (87)

Just after this passage, the suspense is resolved by the safe delivery of a baby boy.

The technique used here is fairly simple: suspense is sustained by scene (mostly conversations between Nick and his father) alternating with the Indian woman's difficulties given in summary narration. A line of plot can be postulated which starts with passage (11a) and ends with passage (11b), with just a single sentence of narration intervening ("Just then the woman cried out"); this strand comprises scenes and summaries appearing almost alternately. Interestingly, the central event of conflict in the suspenseful episode, for which

the reader will hope for a good outcome, is always presented in summary, rather than in scenic description, whereas the intervening passages appear mostly in scene (in DS). In principle, summary is faster than scene in narrative pace, so the fairly regular alternation between the two appears to produce a certain rhythm in the text. The feeling of suspense experienced in “Camp” may not be so intense. It can be partly because the sustainment is not prolonged and the duration of suspense is not felt long.

4.2.6.2.1 “Little Things”

The suspenseful conflict over whether the couple stop fighting over the baby or not arises probably when the baby is screaming red-faced in the scuffle. The scuffle starts to gain momentum when the man has tightened his hands on the baby. This conflict, sustained just for a short while up to the ending, develops mostly in scene, in the form of conversation comprising DS without quotation marks and narrative reports of their acts, which are described mostly briefly in simple sentences, rather compound or complex sentences. On the other hand, we are just occasionally reminded of the baby, the object of their struggle, fairly quickly, in summary narration, once even analeptically: “The baby *had begun* to cry...”, “The baby was red-faced and screaming”, and “(he gripped) the *screaming* baby (up under an arm...)” (emphases added). This major contrast in duration appears to serve a different purpose here from that in “Camp”.

To maintain narrative coherence, the reader needs to be reminded of the presence of the baby from time to time, while the main focus is on the fighting couple. The close analysis of the text reveals, however, that the summary portions of the text reminding the reader about the baby may function as a turn in plot development. Before the suspense is aroused, every time the baby is mentioned, the following conflict between the couple is aggravated. First, they

are only quarrelling but after the text says that the baby has begun to cry, the man starts acting to take the baby away from the woman and the quarrel develops into a scuffle. Then comes the second mention, which seems to provoke suspense, and the man behaves more violently, trying harder to open the woman's fisted fingers. The last mention of the baby, the briefest embedded in the sentence, is followed by the climactic scene, where the man and the woman begin to pull the baby by its arms. The contrastive use of narrative pace in this story can be regarded as functioning as an incentive to accelerate the story towards the end.

The acceleration of the narrative pace seems to be achieved by decreasing the frequency of DS, as well as by an increase in the use of simple sentences. The couple are described mostly in scene and, as their quarrel develops into a struggle, the narration is felt to accelerate accordingly. In the struggle, the man and the woman appear to grow silent towards the end: they are reported as saying less after the second mention of their baby. In the scene prior to the end, which follows the last mention of the baby, the fighting couple have lost themselves in scuffling with each other over the child. The number of, or the frequency of, simple sentences, increases especially after the last mention of the baby, as follows (simple sentences are italicised):

- (12) *She felt her fingers being forced open. She felt the baby going from her.*
 No! she screamed just as her hands came loose.
She would have it, this baby. She grabbed for the baby's other arm. She
caught the baby around the wrist and leaned back.
But he would not let go. He felt the baby slipping out of his hands and he
 pulled back very hard. (123)

This syntactic device serves well to depict the characters' desperate attempts to get hold of the baby made in relatively quick succession; simultaneously, it is useful in gaining speed in narration. In this way, the suspense provoked is sustained while speeding up the pace of

ongoing events.

4.2.6.2.2 “A Small, Good Thing”

The primary suspense over whether Scotty will recover is sustained much longer than that of the secondary suspense over a likely fight between Ann and the baker near the closing, and it is prolonged by strategies at both levels of discourse and story, and its resolution is delayed. Given that the suspense is aroused when Ann begins to entertain doubts about Scotty’s condition (“I don’t think he should keep sleeping like this. I don’t think that’s a good sign”), the intervening story between the arousal and the resolution mainly comprises scenes and pauses, with elliptical and summary portions of the text occasionally inserted. The scenic narration mostly takes the form of interactions between Ann and Howard and those between the parents and Dr Francis, whereas the pause narratives are in the form of NRTA or FIT representing the inner thoughts and emotions of Ann, as well as of Howard. Ann’s worries are expressed in DS too, but they are told more often in pause. The pause discourse is also used to explain the situation and seems to describe characters such as Dr Francis (see quotations (13c) and (13d) below) and other hospital staff, Howard and the Negro family, chiefly from Ann’s point of view. These descriptions can be taken to reflect or represent her pessimistic view of Scotty’s progress; thus they may help sustain and intensify suspense.

Scenes mainly consist of conversations (DS) and description of the ongoing events, and the narrative pace seems to differ from one scene to the next. Some of the conversations summarise the events which are supposed to have taken place behind the scenes. For example, when Ann comes back to the hospital from the rest at home, Howard tells her of Scotty’s planned operation:

- (13) a. “They said they’re going to take him down and run more tests on him, Ann. They think they’re going to operate, honey. ... They can’t figure out why he won’t wake up. It’s more than just shock or concussion, they know that much now ...” (324).

However, most of the conversations and, especially, the description of Scotty when he opens his eyes are felt to proceed very slowly, as in the following quotation:

- (13) b. “Look!” Howard said. “Scotty! Look, Ann!”
 The boy opened his eyes, then closed them. He opened them again now. The eyes stared straight ahead for a moment, then moved slowly in his head until they rested on Howard and Ann, then traveled away again.
 “Scotty,” his mother said, moving to the bed.
 “Hey, Scott,” his father said. “Hey, son.” They leaned over the bed. Howard took the child’s hand in his hands and began to pat and squeeze the hand. Ann bent over the boy and kissed his forehead again and again. She put her hands on either side of his face. “Scotty, honey, it’s Mommy and Daddy,” she said. “Scotty?”
 The boy looked at them, but without any sign of recognition. Then his mouth opened, his eyes scrunched closed, and he howled until he had no more air in his lungs. His face seemed to relax and soften then. (324-5)

Passage (13b), unlike in “Little Things”, is decelerated by scenic presentation of events, rather than by pause.

Along with the temporal manipulation, the zigzag course appears to play an important role in sustaining a state of uncertainty and delaying its resolution for intensity. The overall pattern to emerge is this: the course slowly but more frequently goes to the negative prospect (Scotty is in a coma) halfway through and, as the resolution approaches, it makes two great swings to the other side, the prospect of a positive outcome (in which he recovers).

Although events move mainly towards the negative prospect, the beginning and middle part of the primary episode are scattered with positive prospects which are mainly offered by Dr Francis. It is after Ann comes back to the hospital from her house that the course seems to

take a turn towards the positive end just before the resolution, the boy's death.

The zigzag course at first tends to be directed frequently towards the undesired pole, and Ann's, as well as Howard's, negative expectation and anxiety to gain real information on Scotty's condition is dominant. Her pessimistic intuition seems to be reflected also in the description of Dr Francis's appearance:

- (13) c. The doctor was a handsome, big-shouldered man with a tanned face. He wore a three-piece blue suit, a striped tie, and ivory cuff links. His gray hair was combed along the sides of his head, and he looked as if he had just come from a concert. (313)
- d. He was wearing a different suit and tie this time. His gray hair was combed along the sides of his head, and he looked as if he had just shaved. (317)

These pause passages may be read to indicate that Ann does not fully trust this fashion-conscious doctor to diagnose his patient properly or to devote himself to his duty. Thus, although the doctor says that the boy is and will be all right each time he examines him, the suspense tends to proceed towards the negative in a zigzag manner.

After Ann comes back to the hospital from her rest, a quicker, more frequent zigzag movement starts between the two outcomes. On her return to the hospital, she learns of the death of the black boy, which seems to be just another ominous force to return the course quickly towards the undesired end. Then, she sees a man wheeling a cart in the corridor, smells the warm food and rushes into her son's room, most probably with an expectation that the food may have been prepared for him, and thus is a sign that he has finally awakened, thus the zigzag course comes back to the positive end. The food has not been delivered, however. Instead, she is informed of the planned operation, i.e. another turn back to the negative prospect. Then, Scotty suddenly opens his eyes for the first time in a few days, and his

parents call his name again and again. Now the zigzag course takes another great turning in the opposite direction, towards the desired resolution. Their son may be awake for a very brief period; however, taking into account the parents' strong hope for his recovery, it may be natural that his awakening is described in scene at a slower pace. The suspense course now extends towards the hoped-for resolution for a while until it is revealed by the boy's death that the story takes the last great turn back to the negative end.

Like primary suspense, secondary suspense seems to have recourse to a similar manipulation of narrative speed: scene and pause can be regarded as being employed for its sustainment. The major difference from those which are seen in the primary suspense seems to be that the scenic passages, mostly comprising DS or interactions between Ann and the baker, appear to play a greater role than pause. A more interesting and significant point to make is that, in one of the passages near the resolution, scenes quickly alternate with pauses. To be specific, pause narratives, which largely represent Ann's perceptions and thoughts, are briefly inserted in longer scenic descriptions (mostly in the form of DS), so that the pace of the narrative itself will be felt to be just a little slower. In the quotation below, the pause narration is italicised and some parts of the long DS are omitted:

- (13) e. "You're pretty smart for a baker," she said. "Howard, this is the man who's been calling us." *She clenched her fists. She stared at him fiercely. There was a deep burning inside her, an anger that made her feel larger than herself, larger than either of these men.*
 "Just a minute here," the baker said. "You want to pick up your three-day-old cake? That it? I don't want to argue with you. ..."
 "More cakes," she said. *She knew she was in control of it, of what was increasing in her. She was calm.*
 "Lady, I work sixteen hours a day in this place to earn a living" the baker said. He wiped his hands on his apron. "I worked night and day in here, trying to make ends meet." A look crossed Ann's face that made the baker move back and say, "No trouble, now." He reached to the counter and picked up a rolling pin with his right hand and began to tap it against the palm of his other hand. ... he said again. *His eyes were small, mean-looking, she*

thought, nearly lost in the bristly flesh around his cheeks. His neck was thick with fat. (329-30)

Things are described gradually going worse between the two characters prior to the hostility-dissolving resolution, where Ann's anger turns to tears at the loss of her son. The baker first does not know why Ann and Howard have visited him after midnight, but he soon understands the situation and, as the episode approaches the ending, Ann's hostility gains in intensity. It may be better to suggest that the pattern found here should probably be the technique of increasing the likelihood of a negative resolution, the same one as proposed by the psychologists: while a desired outcome looks harder to attain, the probability of an undesired one seems more likely. As the story approaches the closing, the undesired resolution comes to be felt more likely to materialise than the other. This measure is exactly opposite to the one seen in the sustaining passage just before the resolution of the primary suspense, where the likelihood of a hoped-for resolution increases before the resolution, though very briefly.

4.2.6.2.3 "Two Gallants"

In this story, the state of uncertainty itself is not so extensive, as it is sustained for just the last two out of thirteen pages in all; suspense is aroused where Lenehan begins to wonder if Corley has succeeded in carrying out his plan. As in "Little Things", this story can be regarded as delaying the resolution up to the very end. The way of manipulating narrative pace, however, looks slightly different from the stories above, especially before the suspense is further delayed. Also, how the zigzag course is followed seems different.

To start with the temporal manipulation, the strategy used seems to be a common one before the start of the sustaining passage, in which Corley, having parted from the girl, just

keeps walking, ignoring Lenehan. Lenehan suffers from being kept in suspense and finally gets exasperated at his friend's unresponsiveness. His impatient anxieties are represented mainly in pause, which contains his FIT, whereas Corley's acts and behaviour, as well as the woman's, are told in scene from the viewpoint of Lenehan. Before the suspense is further prolonged towards the ending, scenic descriptions which are inserted here and there come to perform the primary function of maintaining a state of uncertainty. The difference from the stories above lies in the way in which summary effectively represents Lenehan's impatience. Summary concentrates in the first part of sustainment, as seen in the citations below (with my emphases):

- (14) a. Yet it was surely *half-an-hour since* he had seen the clock of the College of Surgeons. (56)
- b. They [Corley and the girl] talked *for a few moments* and then the young woman went down the steps into the area of a house. (56)
- c. Corley remained standing at the edge of the path, a little distance from the front steps. *Some minutes* passed. (56)
- d. His [Corley's] broad figure hid hers from view *for a few seconds* and then she reappeared running up the steps. (57)

Sentence (14a) is quoted from the passage where Lenehan is still waiting for the two persons, whereas the other quotations are taken from the scenes after he sees them. The temporal expressions italicised tend to be even briefer after the two come into Lenehan's view. This seems to well represent Lenehan's close observation of the couple's movements strongly motivated by his worries and impatience, which means it surely helps sustain suspense too.

Acting in harmony with these devices of narrative pace is the strategy of the suspense zigzag, which should be more noteworthy and effective. It seems that the zigzag course

tends to go more often to the side of negative prospect rather than the positive one.

Although it initially appears to move to and fro between the positive and the negative, it gradually is drawn to the negative side, staying there for a while. It should be remembered that there are four possibilities in the resolution of suspense: Corley's success or failure with the woman, and his keeping or breaking his promise to pass the money on to Lenehan. If the possibility for Corley's success is shown as +S, the one for his failure –S, the possibility for his keeping his promise is represented as +P and the one for his breaking it –P, then the zigzag movement can roughly be shown in the following sequence:

(15) +S –P +P –S –S? –S ±S? => Resolution

The question marks indicate uncertainties of the result, so '–S?' shows that Lenehan is uncertain or just doubtful if Corley has made it, while '±S?' indicates that Lenehan is totally unsure whether Corley is successful or not. Here, Lenehan calls out to Corley after the latter has left the girl. In the first part of the episode (up to the part marked by '±S?' in (15)), Lenehan is very optimistic about his friend's success ("He was sure Corley would pull it off all right" (57)). However, this view is soon cancelled by his very pessimistic conclusion: "All at once the idea struck him that perhaps Corley had seen her home by another way and given him the slip". Then, Corley and the girl come into his view and this gives Lenehan some consolation—he starts observing them "with delight" (56). Keeping track of them, Lenehan sees that they are not speaking to each other and suspects again that Corley may have failed in his attempt, marking the beginning of the long strand of –S –S? –S. It is in this part of the text that three of the summary pieces of narration mentioned above appear. In the latter part of the episode, a state of uncertainty sets in: Lenehan is worn out by his own

anxieties and becomes exasperated at last (“He was baffled and a note of menace pierced through his voice” (57)). The resolution takes the last, abrupt turn back to the positive side.

4.2.6.2.4 “The Mouse”

Unlike many of the above stories, this one does not rely on the suspense zigzag in sustaining a state of uncertainty to delay the resolution. The strategies in use seem to be fairly conventional: pause narration plays a vital role in sustaining suspense by describing the protagonist’s inner state of mind, or pessimistic misconception that the lady is watching him and ridiculing his plight.

To begin with, suspense seems to be sustained by means of the temporal manipulation as follows. A state of uneasiness and uncertainty sets in when the mouse jumps out of Theodoric’s clothes, the rug falls to the floor, and the sleeping lady opens her eyes. In the first part of the suspenseful episode, the scene mainly serves to develop the ongoing events, with pause occasionally inserted to disclose Theodoric’s inner thoughts and emotions. His doubt arises when he sees the lady “*contented* herself with a *silent stare* at her strangely muffled companion” (emphases added), is narrated at a slower pace in scene, and drives him to ascertain how much she has already seen of him. To find that out, Theodoric ventures to address her and strikes up a conversation. Even during the conversation, his preconceived idea haunts and agitates him over her reaction, which is described mainly in pause. The words the lady has used “with a levity”, which he finds “abominable”, sound so decisive to him that his conviction has been confirmed: “Evidently she had detected something of his predicament, and was enjoying his confusion” (16).

In the passage to follow, the narrative pace is felt to slow down a little. Pause narration appears increasingly often here to describe Theodoric’s pessimistic misconception,

which is to raise the likelihood of the undesired situation to arise. He is possessed by his own preconceived idea, even to the extent that he has been seized with terror, which is readily known from a few notable expressions: “an agony of abasement, worse than a myriad mice”, “sheer terror took the place of humiliation” or “growing terror” (16). Nevertheless, to avoid more awkward consequences at the destination, where “dozens of prying eyes would be exchanged for the one paralysing pair that watched him from the further corner” of the compartment, he has “struggled frantically into” his dishevelled clothes, being conscious of “an icy silence in that corner” (16). The ending is the resolution of the suspense, which is comfortably surprising. The way in which the suspense is sustained in “Mouse” seems to match the prototypical pattern that the previously-discussed psychologists have proposed.

4.2.6.2.5 “The Necklace”

The duration of suspense over whether the diamond necklace is found is fairly short. The more effective strategies of sustainment used are the suspense zigzag combined with the increased likelihood of the negative outcome, rather than temporal manipulation at the discourse level.

As has already been discussed previously, the suspenseful passage does not particularly focus upon Mathilde’s inner thoughts or feelings, told in pause (except in “She remained as she was, still wearing her evening gown, not having the strength to go to bed, sitting disconsolately on a chair by the empty grate, her mind a blank” (173)). The plot in this particular episode is developed mainly in the form of conversation, that is, scenic narration. The ongoing events and changing situations are told one after another at a good, constant pace, so that no strong sense of sustainment will be felt.

The strategy of the suspense zigzag is fairly typically combined with that of the raised

likelihood of a negative resolution. The zigzag course is often set towards the negative side, and yet a couple of brief movements towards the positive side can also be discerned. The pattern can roughly be drawn as in (16) below. A couple of explanations are accompanied with quotations of DS and descriptions of their behaviour in the parentheses for more clarity. The minus signs show the negative prospect, the plus signs the positive, and question marks indicate uncertainty:

(16) (–) The couple tries in vain to search for the necklace in her clothes.

(+) Recollecting how they have got home, they decide to search for the necklace in the cab they have taken. She must have carelessly dropped it in the cab.
 (“So it must be in the cab.” “That’s right.”)

(–) However, as Mathilde has not got its number, Loisel himself goes out in town after midnight to look for the necklace. (“Did you get his number?” “No. Did you happen to notice it?” “No.” They looked at each other in dismay.)

(±?) Alone at home, his wife cannot but wait for his return just helplessly, uncertain about whether he will find it or not. (“She remains as she was, still wearing her evening gown, not having the strength to go to bed, sitting disconsolately on a chair by the empty grate, her mind a blank.”)

(–) In the morning, he has returned with nothing. Again he is out in town in the evening, tries everywhere possible but ends up finding nothing.

A single glance at pattern (16) seems to show that the zigzag movement roughly alternates between the negative and the positive. Actually, the movements directed towards the negative side exceed those towards the desired outcome—the negative resolution (the diamond has been lost) seems more and more likely. “Necklace” is another example which follows the fairly typical pattern of sustainment.

4.2.6.2.6 “Let Me Sleep”

The suspense in this story is global, extending from just after the beginning (“But now that music merely irritates and oppresses Varka, because it makes her drowsy, and sleeping’s forbidden....” (191)) to the ending (“Having smothered it, she lies down quickly on the floor, laughs with joy that now she can sleep, and a minute later is sleeping the sleep of the dead ...” (196)). This extensive suspense is sustained mainly by manipulation of narrative pace, combined with the increased likelihood of a negative resolution; no zigzag strategy is observable.

Scene and pause both play a significant role as sustainment devices. First, a few examples of scene narration are quoted:

- (17) a. The green patch and the shadows are set in motion, steal into Varka’s half-open, motionless eyes, and form themselves into misty visions in her half-sleeping brain. (191)
- b. She sees dark clouds, chasing each other across the sky and screaming like the baby. But now the wind gets up, the clouds vanish, and Varka sees a broad highway swimming in the mud. (191)
- c. ‘What are you doing?’ asks Varka. ‘Going to sleep, going to sleep!’ they reply. And they fall into a sweet, deep slumber, whilst on the telegraph wires crows and magpies sit, screaming like the baby and trying to wake them. (192)
- d. Yefim Stepanov, her dead father, is tossing and turning on the floor and groaning. He says his ‘rupture’s burst’. The pain is so great that he cannot utter a single word, only draw in sharp breaths and beat a tattoo with his teeth: ‘Bm-bm-bm-bm ...’ (192)
- e. ‘Give us alms, for the dear Lord’s sake!’ her mother begs the passers-by. ‘Be merciful unto us, good people!’ (193)
- f. Watching the windows grow dark, Varka rubs her hardening temples and smiles without herself knowing why. (195)

Varka’s actions and verbal orders from her master and mistress (which are not quoted here)

are regarded as being told in scene, just as in (17f). Passages describing her dreams, in which her deceased father and mother talk to Varka or to each other, and the hallucinations she has while trying to croon the baby to sleep can be considered as scene as well. It may seem more acceptable to regard them as pause narration, for the story time undoubtedly slows down when she is having those dreams or delusions in (17a) and (17b). However, her fight against her drowsiness forms a substantial part of the story. Also, even if the characters are not ‘real’ inside the dream world, still they speak and act in the visions of Varka’s past memories. They are described in detail and rendered vivid and lively enough for the reader to imagine them, as can be seen in passages (17c), (17d) and (17e).

Out of these scene passages, those which represent the DS of the master and the mistress, and Varka’s actions (for example, “Varka washes the steps, tidies the rooms, then makes up the other stove and runs round to the shop. There’s lots to be done, she doesn’t have a moment to herself” (194)) are surely felt faster in pace than the other type of scenic narration. The passages telling Varka’s dreams and delusions will feel decelerated and this is exactly how the scenic narrative comes to help sustain a feeling of suspense.

Varka’s drowsiness itself is told mainly in pause. A few such examples are cited:

- (17) g. Looking at them, Varka feels so dreadfully sleepy; how lovely it would be to lie down (193)
- h. But she wants to sleep as badly as before, oh so badly! (194)
- i. She is glad. Running and moving about are easier than sitting down: you don’t feel so sleepy. (194)
- j. There are moments when she simply wants to forget everything, flop down on the floor and sleep. (195)

Although pause does not constitute such a large part of narration as scene, it is actually more

helpful to sustain a state of uncertainty than the scenic narratives in a way that is to be explained below.

Some of those scenic, as well as pause, narratives have one thing in common, which is special to “Sleep”, as well as to “Grief”. It is narrative *frequency* and those narratives in question are classified as *singulative*, told more than once, as seen particularly in quotations (17g) to (17j). The lullaby sung for the baby and the two types of hallucinatory visions she sees in her overwhelming drowsiness—the green patch and shadows on the ceiling and the broad highway, as cited above in (17a) and (17b)—are also singulative narration, told as often as they are seen. The lullaby (“*Bayu-bayushuki-bayú*—I’ll sing a song for you...””) is repeated five times, and one of the hallucinatory visions, of the green patch and shadows, for instance, is told five times (emphases added) as follows:

- (17) k. ... the green patch and the shadows come to life and are set in motion (191)
 - l. The green patch and the shadows from the trousers and baby-clothes sway, wink at her, and soon possess her brain *once more*.... (193)
 - m. The green patch and the shadows gradually disappear, so now there is no one to steal into her head and befuddle her brain. (194)
 - n. ... the green patch on the ceiling and the shadows from the trousers and baby-clothes steal *once more* into Varka’s half-open eyes, wink at her and befuddle her brain. (195)
 - o. The green patch, the shadows, and the cricket, also seem to be laughing in astonishment. (196)

This repetition strategy appears to be highly successful in producing vivid descriptions of how sleepy Varka becomes and how hard it is to keep fighting against it. In addition, the non-preterite tense is helpful to render Varka’s plight lively enough, at least, to have the reader

remember their own similar experiences in the past. The phrase, *once more*, both marks the narration as singulative and emphasizes how hard it is to resist the sleepiness the nursemaid is suffering. Moreover, the increasing likelihood of negative outcome works. As the story approaches the ending, Varka's sleepiness grows even stronger and becomes harder to resist, as the merciless master and mistress never stop giving her orders. Thus, the technique to sustain suspense here can be stated like this: singulative narration is used several times, combined with the present tense and the increasing prospect of negative resolution, so as to emphasize the extreme sleepiness Varka is experiencing and to have the reader feel as if they were put into her situation and shared this hardship with her in some way or other. In other words, the repetition strategy serves to involve the reader with the protagonist in trouble. The narrative frequency of this same category is employed for sustaining suspense in "Grief", too.

4.2.6.2.4 "The Age of Grief"

Both the primary and secondary suspenseful episodes manipulate narrative pace, combined with increasing likelihood of negative outcome, without employing a zigzag device. However, the strategies to sustain the primary, global suspense seem to be more elaborate in that they employ repetitive (i.e. singulative) narration very effectively, as well as pause and scenic narration. On the other hand, the duration of the secondary suspense is even shorter and the state of uncertainty aroused is sustained by scene, rather than pause.

In the first episode about Dana's affair, a feeling of suspense has been long engendered, for over sixty pages, when the new, final development of the episode arises near the closing of the story. The uncertainty generated in the first part is sustained mainly by pause in which Dave's observations, worries and doubts are told from his own standpoint, as already

discussed and quoted in Section 4.2.5 (see (8b) to (8k)). Scenic narration is inserted here and there (for example, passage (8c) “In the midst of all this breathing, ... Dana said, ‘I’ll never be happy again.’ I looked at her face in the rearview mirror....”), but the overwhelming majority is regarded as pause narration.

A few days after the suspense about Stephanie’s flu is resolved, the first episode takes another turn, and this is where the singulative narration, telling that Dana is not at home yet, plays a major role. The distinctive strategy employed is that the singulative narrative always takes the same syntactic structure, ‘She was not at home at [the time of day indicated varies], when I [or other characters] did something.’ This is repeated, probably as often as Dave is concerned, as quoted below (emphases added):

- (18) a. *She was not at home at three, when I got there to await for the big girls.*
She was not at home at five fifteen, when I got back from the day-care center with Leah, or at five thirty, when I put in the baking potatoes and turned on the oven.
She was not at home at seven, when we sat down to eat out meat and potatoes.
 ... (211)
- b. *She was not at home when Leah went to bed at eight, or when Lizzie and Stephanie went to bed at nine.*
She was not at home when I went to bed at eleven, or when I woke up at one and realized that she was gone. ... (212)
- c. *She was not at home at three, when I finally got up and went downstairs for a glass of milk, or at four, when I went back to bed and fell asleep, or at seven, when Leah started calling out, or at seven thirty, when Lizzie discovered that all the clothes she had to wear were unacceptable, or at eight forty-five, when I checked the house one last time before checking the office. (212)*

The alarming frequency and the times of day precisely indicated each time clearly show Dave’s growing anxiety, or extreme nervousness, about Dana’s absence. In passages (18a) and (18b), the sentences are short and repeated often, whereas passage (18c) consists of just

one lengthy sentence and the repetition occurs within the sentence. It seems that Dave's anxiety reaches a maximum in this passage. Here, singulative (repetitive) narration serves to sustain the suspense.

The secondary suspense is sustained by scene narration, as stated above, and what is most characteristic in this is that the passage of sustainment consists of a single, lengthy sentence. The passage, quoted in the previous section as (8a), is cited again below:

- (18) d. I began to cry that my wife was unconscious with the flu too, and that I didn't dare leave the other children in her care, and pretty soon the doctor came on, and it wasn't Dan but Nick, someone whom we know slightly, in a professional way, and he said, "Dave? Is that you, Dave?" and I of course was embarrassed, and then the light went on and there was Dana, blinking but upright in the doorway, and she said, "What is going on?" and I handed her the phone, and Nick told her what I had told the nurse, and I went into Stephanie's bedroom and began to wrap her in blankets so that I could take her to the hospital, and I knew that the next morning, when Stephanie's fever would have broken, I would be extremely divorced from and a little ashamed of my reactions, and it was true that I was.

Here are described ongoing events as they happen one after another, from Dave himself beginning to cry through the uncompleted telephone conversation taken over by Dana to Stephanie's recovery next morning in the hospital.

It should be noted that the two episodes of suspense in this novella are sustained in two different ways. The devices chosen seem neither arbitrary nor accidental; they appear to be in coordination with the modes of the character-narrator's feelings in the respective situations. For example, the first episode, where Dave is suspicious and fearful of knowing the truth, is sustained primarily by pause narration fairly slowly without any big changes in the narrative events told, whereas in the secondary suspense about the daughter's flu, urgency typical to the emergency and Dave's being very upset are in harmony with the sustainment by scene at a

good pace. Dana's unexpected absence from home makes Dave extremely worried, and his agitation and anxiety can be clearly seen from very frequent mention of the times of day. This way, strategies used in the respective episodes well reflect and convey the protagonist's emotions, making them easier to understand or empathise with. Needless to say, the amount of empathy experienced depends on the individual reader, though.

4.2.6.2.8 "Lady with Lapdog"

The most characteristic feature of this story in terms of sustainment is probably that a couple of minor suspense episodes, which culminate in the major, or critical, suspense over whether Dmitri and Anna, both married but finding in each other true love, are destined to stay together, are sustained longer than the major suspense. The major suspense seems to set in when Gurov comes to realise that he has finally met the right woman and that the relationship with her has only started ("It was only now, when his hair was beginning to turn grey, that he had fallen in love properly, in good earnest—for the first time in his life" (280)). After the arousal, the story ends very soon, in a page or less, with the suspense unresolved. Also, the minor suspense episodes are probably felt more intensely.

Although the duration is characteristic, strategies used for sustainment do not seem particularly unique or notable in themselves. Generally, pause narration sustains the major suspense, whereas the preceding episodes are sustained more by scene than pause. The pattern of increasing likelihood of negative resolution seems to be adopted in the minor suspense, as well as in the major one, with no conspicuous zigzag movement in operation.

The first suspense, over whether Gurov is reunited with Anna without being noticed by her husband, will be aroused when Gurov arrives in her town to find her house ("As it was a holiday, he thought, her husband was probably at home. It did not matter either way, though,

for he could not very well embarrass her by calling at the house” (275)). This suspense is sustained for the longest duration of the three episodes by the combination of pause and scene, which appear by turns. To be more precise, pause is more frequently than scene, focusing on and telling Gurov’s inner thoughts and emotions, as is shown in the quotation below:

- (19) a. He went on walking up and down the street, *hating the grey fence more and more, and he was already saying to himself that Anna Sergeyevna had forgotten him and had perhaps been having a good time with someone else, which was indeed quite natural for a young woman who had to look at that damned fence from morning till night.* He went back to his hotel room and sat on the sofa for a long time, not knowing what to do, then he had dinner and after dinner a long sleep.
‘How stupid and disturbing it all is,’ he thought, walking up and staring at the dark windows: it was already evening. ‘Well, I’ve had a good sleep, so what now? What am I going to do tonight?’
 He sat on a bed covered by a cheap grey blanket looking exactly like a hospital blanket, and taunted himself in vexation:
‘A lady with a lapdog! Some adventure, I must say! Serves you right!’
 At the railway station that morning he had noticed a poster announcing in huge letters the first performance of The Geisha Girl at the local theatre.
 (275-6)

He begins to feel hesitant at the sight of Anna’s large, gloomy-looking house and at the sounds of her piano, thinking himself stupid doing things like this, for she may have forgotten him. Spotting Anna in the theatre, however, he is fascinated. The scenic text describes from Gurov’s perspective the surrounding circumstances, including her house, the poster of the theatre, the audience and the orchestra in the theatre.

Another minor suspense is evoked when Gurov ventures to greet Anna at the theatre during the intermission and she is disconcerted (“She looked up at him and turned pale, then looked at him again in panic, unable to believe her eyes, clenching her fan and lorgnette in her hand and apparently trying hard not to fall into a dead faint” (277)). Contrary to the preceding suspense, it is scene, rather than pause, that is in control of sustainment here.

Although the duration of sustainment is not so long, the intensity of the situation represented by a series of reactions of Anna and conversations between them make the dramatic turning point of this part. The passage subsequent to the suspense-provoking sentence (quoted just above) is cited below, with pause narration in italics:

- (19) b. Both were silent. She sat and he stood, frightened by her embarrassment and not daring to sit down beside her. The violinists and the flautists began tuning their instruments, and *they suddenly felt terrified, as though they were being watched from all the boxes.* But a moment later she got up and walked rapidly towards one of the exits; he followed her, and both of them walked aimlessly along corridors and up and down stairs. Figures in all sorts of uniforms—lawyers, teachers, civil servants all wearing badges—flashed by them; ladies, fur coats hanging on pegs, the cold draught bringing with it the odour of cigarette-ends. *Gurov, whose heart was beating violently, thought: ‘Oh, Lord, what are all these people, that orchestra, doing here?’*
At that moment he suddenly remembered how after seeing Anna Sergeyevna off he had told himself that evening at the station that all was over and that they would never meet again.
 She stopped on a dark, narrow staircase with a notice over it: ‘To the Upper Circle.’
 ‘How you frightened me!’ she said, breathing heavily, still looking pale and stunned. (277)

This passage is followed by a short conversation between Gurov and Anna, which lasts until it is revealed that Anna, too, has been thinking of him, just as he has been doing of her.

It is only this second minor suspense that clearly has recourse to the pattern of increasing likelihood of the negative resolution. When Gurov speaks to Anna in the theatre, it is not shown clearly whether she is too delighted to believe her own eyes or simply bewildered for fear that her past affair may be revealed to her husband:

- (19) c. ‘Good evening!’
 She looked up at him and turned pale, then looked at him again in panic, unable to believe her eyes, clenching her fan and lorgnette in her hand and apparently trying hard not to fall into a dead faint. (276-7)

Probably, a common reaction would be negative: Anna must be just too frightened or fearful of the very abrupt appearance of the man with whom she has been unfaithful to her husband. Anna is normally a very fearful woman, and she really wants to forget everything about Gurov for good, so she becomes enormously upset. Gradually, however, we learn that she has been feeling almost the same way as Gurov and she is at once incredibly delighted and tremendously anxious or fearful over what is going to happen to them. Therefore, the increased pattern of negativity is employed: some negative prospect sets in at first and is suspended for a short while until the truth, which is by no means negative, is revealed to the reader.

As far as a way of sustainment is concerned, the last part of suspense is the least characteristic. This major suspense will probably be evoked by the following narration: “It was only now, when his hair was beginning to turn grey, that he had fallen in love properly, in good earnest—for the first time in his life” (280). As mentioned above, the suspense is sustained largely by pause, telling Gurov’s inner thoughts and feelings, till the end, lasting just for a short while. The scene narration is inserted to describe the DS of the protagonist just before the close, which may serve to heighten suspense:

- (19) d. ‘Don’t cry, my sweet,’ he said. ‘That’ll do, you’ve had your cry.... Let’s talk now, let’s think of something.’
 Then they had a long talk. They tried to think how they could get rid of the necessity of hiding, telling lies, living in different towns, not seeing one another for so long. (281)

The difficulties which Gurov and Anna are very likely to face in the near future are clearly indicated in the last two paragraphs, the rest of which follows the quotation. The reader will anticipate them happening for sure. In this sense, it could be that the pattern of increasing

probability of negative resolution is adopted here as well, which leads nowhere in the story.

4.2.6.2.9 “The Prophet’s Hair”

The first and second suspenseful episodes are both resolved so soon that naturally they are not sustained for long, and this short duration is probably the major difference in intensity of suspense between this story and the others, as I mentioned previously. As for the strategies used for sustainment, scene, as well as pause, narration seems effective to intensify suspense. Zigzag suspense is adopted in the second episode, whereas in the first, increased likelihood of the negative outcome is found.

Any suspense over whether Huma can hire the thief despite her brother’s failure takes too long to keep the reader’s concentration: Huma’s account of how the relic has turned Hashim evil lasts for over ten pages. However, the suspense over whether or not Huma is allowed to see the thief and to apply for the theft is soon resolved. Here, scene narration and pause appear almost by turns and the combination of the two, though scene is more prevalent, serves to sustain suspense. Before Huma is invited into the thief’s house and after she “received a sudden sharp blow to the shins and cried out involuntarily” (38), pause narration focuses on her inner feelings (“... angrily ordering her heart to behave normally...” and “angry at having revealed her mounting terror to whoever or whatever waited before her, shrouded in blackness”). Also the pessimistic prospect that Huma may have the same destiny as her brother seems to be hinted at by effective use of several adjectives (with emphases added):

- (20) a. She was directed into ever *darker* and less public alleys until finally in a gully *as dark as ink* an old woman with eyes which stared so piercingly that Huma instantly understood she was blind motioned her through a doorway from which *darkness seemed to be pouring like smoke*. Clenching her fists, angrily

ordering her heart to behave normally, Huma followed the old woman into the *gloom-wrapped* house.

The faintest conceivable rivulet of candlelight trickled through the darkness; following this *unreliable* yellow thread (because she could no longer see the old lady), Huma received a sudden sharp blow to the shins and cried out involuntarily, after which she at once bit her lip, angry at having revealed her *mounting terror* to whoever or whatever waited before her, *shrouded in darkness*. (38)

Actually, it turns out that Huma has only hit a table, but until her receiving the blow is presented, a rather pessimistic result seems to be increasingly indicated by frequent uses of words ‘dark’ and ‘darkness,’ as well as ‘gloom-wrapped’ and ‘unreliable’ in the preceding discourse.

The second suspenseful episode seems to begin when Atta’s sudden cry and the subsequent scream of her mother interrupt Sín’s job, which is almost done. It does not take the thief long to steal back the hair, hence there is a short duration of suspense, for just a couple of paragraphs. Suspense is sustained mainly by scene narration with half a paragraph of pause inserted (shown in italics) following the suspense-provoking cry of Atta:

- (20) b. *It seems probable that his [Atta’s] poor mind had been dwelling in these last moments, upon his own father; but it is impossible to be certain,* because having uttered these three emphatic words the young man fell back upon his pillow and died.

At once his mother set up a screeching and a wailing and a keening and a howling so earsplittingly intense that they completed the work which Atta’s cry had begun (55)

It is not so much the pattern of increased likelihood of negativity as a zigzag movement that seems to work effectively here. First, the job seems easy, because Hashim is sleeping diagonally on his bed, just as Huma has described to the thief. When he is about to reach the bottle, Atta cries, which then wakes his mother up and Hashim in the end, so the suspense

takes a zigzag course in the opposite direction to the negative end. However, grabbing the sword, Hashim rushes out of the room, which enables Sín to accomplish his mission, hence another sharp turn in the course.

Both examples of suspense have recourse at once to narrative pace manipulation *and* to devices at the story level, such as a zigzag suspense and increased likelihood of negative outcome. Nevertheless, the feeling of suspense experienced by most readers will probably be less intense. As mentioned above, one major factor should be the short duration. When a comparison is made between the two, although the second episode is sustained a little longer than the first one, the first one will be felt to be more suspenseful than the second one. It follows then that the intensity is not decided solely by the duration. In the first suspense, scene and pause appear almost by turn and the pattern of increased likelihood of an undesired outcome is employed, whereas the second suspense, scene is more dominant but the pace is not so fast and the likelihood of a negative resolution is not so strong. Thus, it can be suggested that story needs to advance at a good pace, rather than slowly and, probably more significantly, that the pessimistic expectation, or a state of uncertainty, serves to make the provoked suspense more intense. In the case of the first suspense about Huma, a strong state of uncertainty, as well as a hope for her success, were well established by his brother's misery before the suspense is evoked, while in the second, the plan at first seems to be smoothly carried out. The zigzag course taken on its own without a pessimistic prospect or a sense of uncertainty does not appear to be such a powerful device.

4.3 Conditions of literary suspense: summary

The narratological and stylistic approaches to literary suspense have revealed that the existing psychological model, based on the type of stories, which have often been chosen for the sake of convenience in experimental research, does not necessarily explain fully how suspense in *literary fiction* widely read in English is created. Although some of those explanations are, of course, applicable to literary suspense as well, the differences and conditions which have not been suggested deserve consideration in modelling the production of literary suspense. This section will clarify the results of my analyses briefly, with the main emphasis on what can be regarded as distinctive to literary suspense, from condition to condition. Not every condition proposed is considered necessary or sufficient. Many of them are what may well be viewed as ‘optional’ conditions helping to heighten, rather than arouse, the feeling of suspense, so that they need to be stipulated as such.

4.3.1 Bifurcation

Having been already suggested in narratological, stylistic and psychological studies, bifurcation has been perceived also in the stories analysed here and should be a necessary condition. As has been noted in the review of the literary and narratological studies, the selected literary texts appear to support the view that two opposing lines of development are foreseeable. It seems that suspense is aroused when the possibility of negative plot development is indicated or even hinted at. Also applicable is the suggestion that suspense usually depends on clearly bifurcating plot lines, which may be either desirable or undesirable.

This is based on the assumption that whether a certain predictable outcome is hoped for or not is determined primarily from the standpoint of the characters involved, rather than from the reader's own perspective or personal preferences.

To be more specific, as far as my limited data are concerned, two seems to be the optimal number of alternative outcomes to create suspense: the more developments appear to be possible, the less suspenseful the story will become. Thus, the word '*bifurcation*' may be a suitable label of the condition.

4.3.2 Resolution

The psychological studies seem firmly to believe in the idea that a story is entertaining only when suspense is resolved in a way that good characters have good fortune whilst antagonistic characters are punished at the end. However, literary fiction does not look as simple as popular suspense. In most of the cases analysed (eight out of ten), suspense—especially local suspense, rather than global—is resolved indeed. The prevalence of resolution can be applied to literary suspense too. The difference, however, seems to lie in the way in which suspense is resolved and this should be one of the characteristics that distinguishes literary suspense from suspense in other genres.

On the other hand, non-resolution is undoubtedly often a feature of literary suspense. Also, it is quite often resolved undesirably, leading to a further unexpected development thereafter and, thus a significant message or theme to convey. Indeed, half of the cases analysed fall into this type. Furthermore, unfavourable resolution does not seem to make the entire story uninteresting, either. It seems that non-resolution of suspense conveys to the

reader a strong message and thus enhances the interest and appreciation of the story, rather than lessens the enjoyment and interest of reading the story.

An attempt has been made to categorise patterns of resolution or non-resolution and two salient patterns are recognised: desirable resolution-unexpected (Relieving Surprise) ending and undesirable resolution-unexpected (Shocking Surprise) developments. This means that plots tend to be twisted after desirable/undesirable resolution of literary suspense. In other words, suspense often makes itself a turning point. Patterns of *desirable resolution-Relieving Surprise* and *undesirable resolution-Shocking Surprise* show how twists are likely to be taken in literary texts containing elements of suspense. In creating suspense in literary fiction, the issues of the presence of resolution and the desirability of the resolution do not seem so important as what is suspended in the story and how this is done at the level of discourse. The former is reviewed in the subsequent two conditions, while the latter is related to the last two factors, namely point of view and sustainment.

4.3.3 Episode of interest

In popular suspense fiction, the common plot is usually based on life-threatening events and the psychological and psycholinguistic studies have often chosen, or devised, this type of texts for their analyses. On the other hand, literary narratives do not limit the topics to life-threatening topics but have a wide range of materials, which can also be powerful enough to produce suspense. The episodes to arouse literary suspense, whether life-threatening or non-life-threatening, seem to follow a general rule: suspense-evoking problems or difficulties stem from the protagonist's—or a character-sufferer's—*fear of losing someone or something*

important in any given narrative situation. Probably, one of the most typical cases is found in “Good Thing”, where the protagonist is worried whether her comatose son will recover or not; another typical example of the other type of concern, is “Mouse”, in which the main character is extremely terrified of losing ‘face’. In this sense, the condition of a central episode of interest is also regarded as distinctive to literary suspense.

In addition, a seemingly non-coincidental interaction has been perceived between the protagonist and the character in real danger: the main character in life-threatening types of suspense tends not to be identical with the character who is directly involved in difficulties, while the protagonists in the other type often find themselves in difficult situations. A hypothesis can be proposed about the general relation between a literary episode and characterisation, which suggests that literary suspense caused by interest in a ‘fatal’ episode, which, like life-threatening events, is shocking enough to arouse a feeling of suspense in the reader on its own, does not require that the protagonist be identical with the character experiencing real danger. Suspense based on the interest of a ‘non-fatal’ episode which tends not to be felt as a shock, on the other hand, may require the main character to be also the character directly experiencing the difficulties. To test this hypothesis, examination of a wider variety of data and empirical support will be needed.

4.3.4 Characters and characterisation

The texts which tend to be used in the psychological studies seem to be based on clear-cut dichotomous characterisations: a good hero experiences major difficulties, which are usually life-threatening, caused by a villain but always manages to win or survive, beating the

enemy in the end. In literary suspense, too, the character who suffers most is, in most cases, the protagonist. Although the two opposing types of characters are present in many of the literary stories, they do not always appear. It seems to be types of relations or conflict among characters, or within the character, that are more significant (even indispensable) for suspense creation in literary fiction than such a dichotomy of character roles.

Also, the protagonist in nearly half of the data is not the direct sufferer from the difficulties, or a within-episode *trigger-character* of suspense. The sufferer-character plays a role to trigger suspense within the episode, rather than directly to generate the feeling of suspense in the reader. “Camp”, “Good Thing” (the primary suspense) and “Grief” (the secondary suspense) are typical examples, where the Indian woman, Scotty and Stephanie are all real sufferers within the episodes and yet they themselves are, most probably, unaware of their suspenseful situations. In these cases, suspense is mainly provoked by the protagonist’s mental or physical reactions towards the trigger characters and narrative events/situations, rather than the difficulties directly hurting the characters. “Little Things” and “Prophet’s Hair” are considered to be variants of this.

The relation between the characters can be divided into two types: an *adversarial* (A) relation, in which direct confrontation occurs between the protagonist and his/her antagonistic character, and a *non-adversarial* (NA) relation, where the main character does not confront another character. The NA relation is further divided into *external* (NA-ext) and *internal* (NA-int). NA-ext refers to a case in which the conflict is experienced by the protagonist between him- or herself and *external* realities happening to themselves or other characters, whereas NA-int is perceived when *internal* feelings such as a particular ideal or desired outcome the main character desires concerning their difficulties is the source of suspense. The distinction, however, is not so clear-cut in actual textual cases.

Suspense in literary fiction tends to come not so much from type A relations between the protagonist and the antagonist as NA, especially NA-int, relations. “Little Things” and “Good Thing” (ii) are based on A relations but suspense in the others is regarded as created by an NA relation. “Mouse” is one of the most explicit and typical examples of NA-int-based suspense. The necessary condition is that there should exist a conflict or confrontation in terms of characterisation, and whether it arises between the protagonist and other characters or within the protagonist him- or herself is a secondary variable.

4.3.5 Point of view

It has been suggested in the psychological studies that stylistic elements, such as perspective, deserve more serious consideration in examining suspense creation and that changes in point of view should play an important role in the reader’s experience of suspense. As far as my limited data is concerned, it is restriction to the perspective of a particular character, rather than change of perspective, that influences suspense creation. That is, suspense-provoking episodes in literary fiction tend to be narrated from a point of view restricted to that of the protagonist who is in trouble or witnesses other characters in trouble. Considering “Camp” and “Little Things”, with no restriction of linguistic perspective to any particular character, however, suggests that the character-aligned perspective with the main character is not essential, although it will serve to facilitate or heighten suspense. It can be speculated that point of view within a suspenseful episode should stay the same, either that of the protagonist, whether manifested explicitly or not (as the Reflector), or through the Narrator, outside the main character’s consciousness.

It should also be noted that the narrative modality often shifts from the *positive* to the *neutral* across the boundaries of sentences or even within a clause, although the narrative category (A or B) remains the same in the suspense episodes. Especially, the shift from B(R) positive to its neutral counterpart within the framework of positive modality seems common to some of the stories. One possible explanation is that for its enjoyment, fictional suspense requires a sense of distance, or detachment, between the story and reality; because neutral modality tends to give more objective background information, the modality shift between the positive and neutral can serve to add a sense of detachment to the story. The transition of modalities may not strongly affect the intensity of suspense to be experienced by the reader.

Point of view is realised, manipulated and assisted by linguistic strategies in a variety of ways. This is the fourth element that may distinguish literary suspense from suspense in popular fiction and allow each piece of work to be appreciated for its originality. Some of the examples found include: frequent use of adjectival and adverbial clauses embedded in the main clause (“Mouse”), non-preterite tense (“Sleep”) and direct address to the reader (“Sleep”), as well as interrogatives and exclamations represented by FIS (“Lady”).

4.3.6 Sustainment

Sustainment of a state of uncertainty, or delay in showing the resolution, clearly plays an indispensable role and is a necessary condition of any suspense creation. In principle, the period for sustainment should be, relative to the time spent on preceding events, disproportionately extended. In the selected texts, one common pattern of sustainment has been found in almost every story. Just as the psychological and psycholinguistic approaches

have suggested, the literary suspense is sustained by the likelihood of the negative, undesired outcome increasing towards the resolution. Besides bifurcation, this is another shared condition in both genres of writing.

The ‘zigzag movement’ adopted in a few of the stories (“Gallants” and “Good Thing,” for instance) is a way of developing the plot by going back and forth irregularly between the two opposing prospects of outcome. When combined with the other, more common pattern, the zigzag pattern is one of the most effective means of increasing the likelihood of negative resolution. However, neither the first pattern nor the zigzag pattern seems to be necessary: only sustainment is considered to be necessary. As long as the condition of sustainment is met, suspense will be more or less aroused; the two patterns are optional, but effective in intensifying the experience of suspense in the reader.

The stylistic devices usually employed for sustaining suspense at the level of text are those for regulating narrative pace, or *duration* in particular. Generally speaking, the scenic narration usually describes difficult situations or ongoing events to keep the story unfolding, whereas the pause discourse informs the reader of the protagonist’s internal and/or external reaction to them. A very common technique perceived is the alternation of narrative speed between deceleration (usually to pause) and acceleration (mainly to scenic pace). Yet, even this does not seem to be a necessary condition, either—it only serves to heighten an experience of suspense.

In terms of suspense intensification, the combination of the two modes may be significant indeed. Especially, it seems that scene, in combination with pause, is effective in engendering more intensified suspense when appearing oftener than pause narration. A relatively strong feeling of suspense is provoked by the scenic unfolding, even if there is no strong sense of sustainment. A few examples are found in “Necklace”, “Little Things” and

“Grief”. However, “Good Thing” is a case which does not fit this pattern. In delaying the resolution of the primary suspense, the scenic narration telling a series of Scotty’s reactions after he wakes up will be felt slower than the preceding narration. It can then be presumed that no one-to-one correlation is present between the type of narrative duration chosen and the effects to be created. Whether scene decelerates or accelerates the story is a relative matter. Other factors should affect the pace adjustment as well, such as ways of describing events in the narration—whether events are recounted or are narrated successively at a good pace—and the overall speed at which the preceding texts are told.

4.4 Model of literary suspense

As far as the short stories analysed above are concerned, it is possible to formulate a model of literary suspense, somewhat different in several respects from the prototypical suspense models suggested by the psychologists and psycholinguists (Brewer & Lichtenstein, Vorderer, Zwaan and so on, as reviewed in Chapter 2). Six broad categories of conditions have been reviewed above and the following five conditions in total can be regarded as necessary: potential plot-bifurcation, an episode of interest, a conflict in characterisation, a fixed perspective during a suspenseful episode, and sustainment. The other elements and patterns are considered optional, helping heighten suspense in some way or other with varying degrees. Based on the necessary conditions, the most basic type of suspense creation in literary text can now be proposed as follows:

- (21) The protagonist faces a conflict with other character(s), narrative situations, or within the self. In the opposition, the protagonist faces a situation where he or

she fears losing something or someone important to them. In the case of someone important, the person is a trigger-character more directly troubled. The situation has two opposing outcomes—a hoped for one and an unhoped for one—which are readily foreseeable. Until a resolution or conclusion is presented, a state of aroused uncertainty continues (for a short while at least).

It is presumed that when some of the optional conditions are met in addition to the necessary condition, the suspense will become more intensified or take on a more ‘literary’ taste. The combination may depend on the writer’s craft and intention. The optional conditions are specified again below:

- (22) a. Suspense does not need to be resolved; but if resolution is present, the resolution itself makes a turning point in the plot. Either a *desirable-Relieving Surprise* pattern or an *undesirable-Shocking Surprise* pattern may be most interesting but patterns without reversals, such as a shocking one, may be effective enough.
- b. Literary suspense tends to come more from NA (non-adversarial) relations than A (adversarial) relations. Thus, at least, the protagonist him- or herself suffers from some internal, more psychological type of, conflict which has been caused externally and/or internally.
- c. The protagonist should not be identical with the trigger-character if suspense of the literary interest of fatal episode, like life-threatening events, is shocking enough to arouse a feeling of suspense on its own; when suspense is provoked by the interest of a non-fatal episode, the main character should be identified with the trigger-character directly in trouble.
- d. A suspense-provoking episode is narrated from a point of view restricted to that of the protagonist, directly involved in trouble or who witnesses the trigger-character in trouble.
- e. The narrative modality shifts from the *positive* to the *neutral*, across the boundaries of sentences or even within a clause, in the base framework of positive modality, regardless of which narrative category (A or B) it belongs to. A shift from B(R) positive to its neutral counterpart may be more common.
- f. During the period of sustainment, the unhoped-for outcome should appear more and more likely to happen while the hoped-for outcome is strongly desired to materialise.

- g. Condition (f) combines with the zigzag pattern of development for more intensity.
- h. In sustaining a state of uncertainty, narrative speed alters between deceleration and acceleration. Deceleration is usually brought about by scenic narration, acceleration by summary, but the correlation can be otherwise.
- i. When a state of uncertainty is felt to be too prolonged, it may stop the reader enjoying suspense, and bore or even tire the reader instead. If the sustainment is too short, suspense is hard to experience. The period of sustainment should be adjusted so as not to cause either of these to happen.

The results are summarised in Table 4.5 at the end of the chapter.

Is it true that when these conditions are all met, the intensity of suspense experience is automatically maximised? Is the principle simply that the more conditions the story satisfies, the more suspenseful it will be? To see if this is the case, an overview is offered of just how many of these conditions the selected stories seem to adopt. There is a ‘general’ tendency that the more of these conditions are fulfilled, the more suspenseful the episode tends to become: “Gallants”, “Good Thing” (i), and “Mouse” all satisfy, at least, seven conditions out of nine; especially, “Gallants” meets every condition proposed.

Moreover, the result shows that two of the conditions shared by the above three stories are not fulfilled by the others: condition (22d), of character-aligned perspective, and condition (22e), of modality shift. It appears that character-aligned perspective and the shift in narrative modalities (between positive and neutral) have some special power to heighten a feeling of suspense when combined with the other optional conditions. On the other hand, four of the optional conditions are shared by many of the stories: (22b), of NA relations of characterisation, (22c), of episode of interest, (22f), of increasing the likelihood of negative outcome and (22i), of sustainment. Although the current analyses do not seem to strongly suggest that the optional conditions can be stratified in terms of their significance in creating

literary suspense, these four sub-conditions may be critical to make suspense look more literary. When the protagonist suffers his or her own personal, inner conflict over something very important for him or her and in the course of suspenseful episode, the likelihood of his or her failing to keeping or obtaining the important thing is increasing towards the resolution, the story may be felt suspenseful in a 'more literary' way. Yet, of course, this is only very tentative generalization.

It may be true that all of these conditions—necessary and optional—can to some extent explain how suspense creation and how the experience may be intensified. Nevertheless, they cannot be so powerful as to make everything clear by themselves. Aesthetic experience in reading literary fiction contains so much subtlety, ambiguity and complication that an attempt, whether linguistic, narratological, or psychological, to explicate it descriptively is extremely challenging: the attempt cannot reveal the whole effect, and may be thwarted by elements outside the range of any particular theory. In this sense, analysts of literary texts adopting a stylistic or linguistic approach cannot escape some sense of frustration caused by the inexplicable beauty and interest, not to mention suspense, found when reading literary stories.

Table 4.5 Optional Conditions for Literary Suspense

<i>Stories</i>	<i>a. Pattern of development after resolution</i>	<i>b. NA relations</i>	<i>c. Interest of fatal vs. non-fatal episodes</i>	<i>d. Perspective restricted to that of the character directly involved with danger</i>	<i>e. Shift from positive to neutral</i>	<i>f. Increase the likelihood of negative outcome</i>	<i>g. Zigzag combined with condition (f)</i>	<i>h. Pace alteration between deceleration & acceleration</i>	<i>i. Sustainment neither too long nor too short</i>
“Camp”	•		•			•		•	•
“Little Things”	•					•		•	•
“Good Thing” (i)	•	•	•		△(reversed pattern)	•	•	•	•
(ii)	•			•	△(reversed pattern)	•		•	•
“Gallants”	•	•	•	•	•	•	•	•	•
“Mouse”	•	•	•	•		•		•	•
“Necklace”	•	•	•	•	△	•		△	•
“Sleep”	•	•		•		•	△	•	•
“Grief” (i)		•	•	•	•	•	(first)/ • (later)	△ / •	•
(ii)		•	•		•	•	△		•

Circles (•) indicate that the condition is met; blank shows that the condition is not met; and triangles (△) mean that part of the condition or some other similar conditions are met.

<i>Stories</i>	<i>a. Pattern of development after resolution</i>	<i>b. NA relations</i>	<i>c. Interest of fatal vs. non-fatal episodes</i>	<i>d. Perspective of the protagonist facing the difficulties</i>	<i>e. Shift from positive to neutral</i>	<i>f. Increase the likelihood of negative outcome</i>	<i>g. Zigzag combined with condition (f)</i>	<i>h. Pace alteration between deceleration & acceleration</i>	<i>i. Sustainment neither too long nor too short</i>
“Lady” (Li)		•	•	•				•	•
(Lii)	•	•	•	•		Δ(briefly)			•
(G)		•	•	•					
“Prophet’s Hair” (i)	•	•				•		•	Δ
(ii)	•	•	•				•		Δ

CHAPTER 5 ANALYSIS II: STRUCTURE OF LITERARY SURPRISE

This chapter will explore how surprise is created in literary fiction. In Section 5.1, stories which have been selected are presented and synopses of five newly introduced stories will be provided. Section 5.2 will present five conditions of literary surprise proposed on the basis of analyses of those selected stories and discuss in full how the conditions work to create plot-based surprise with reference to the real examples. In the final section, all the conditions suggested will be reviewed to attempt to propose as comprehensive a model of literary suspense as possible.

5.1 Literary Texts for Analyses

Just as many of the short stories which contain suspenseful episodes have surprising, (shocking or relieving) developments as well, so many of the selected texts for suspense analysis contain surprise twists or outcomes. Half of the texts are examined again and another half will be introduced anew, which are ordered from (a) to (e) below, followed by the old stories (f) to (j):

- (1) a. "The House of the Famous Poet" by Spark (reduced to "Famous Poet")
- b. "The Portobello Road" ("Portobello Road")
- c. "The Open Window" by Saki ("Window")
- d. "The Gift of the Magi" by O Henry ("Gift")
- e. "Bliss" by Katherine Mansfield (no reduction)
- f. "The Mouse"
- g. "The Necklace"
- h. "Indian Camp"

- i. “Let Me Sleep”
- j. “The Prophet’s Hair”

The synopses of the new stories are provided in Appendix A (from A11 to A15).

5.2 Analyses of literary surprise

We have seen that the necessary conditions for producing literary surprise can be reduced to two: expectations to be deflated and the comprehensibility of a surprising episode in the light of the entire story. As my tentative distinguishing of the expectations into those based on rational prediction and those on moral wishes of the reader indicates, illuminating the notion of ‘expectation,’ rather than adding extra optional conditions, such as revelation of critical information, can help explain all the selected stories. The process of surprise generation is completed when the unexpected development can be integrated into the foregoing story and brings the reader a significant learning experience, which should be a major source of interest when reading surprising stories.

A story becomes genuinely surprising when readers’ expectations have been built up as they read the story and they are belied by some narrative episode or twist. The episode should be largely if not wholly unforeseeable, so that the reader must do extra interpretative work in order to integrate it with all of the foregoing story. In the course of doing that extra interpretative work, the reader is provided (in effect, provides him- or herself) with some moral lessons or receives some significant message, which repay the extra work ‘forced’ upon that reader. What distinguishes literary fiction from merely entertaining stories, so to speak, should lie in the way in which the reader is led to shape certain expectations that run counter

to the actual development and the way in which they are deflated so as to help the whole story communicate messages more effectively than otherwise. The quality of the messages to be obtained by the reader is one of the major differences, too.

Considering the previous suggestions reviewed, three new conditions or strategies have been derived from the selected stories and will be focused on: character-aligned perspective, advance notice and advance mentions.¹ The first two conditions seem to function to control the reader's expectations, while the other one, of advance mentions, helps the reader to reflect on the foregoing part and integrate a seemingly disorientating piece of information with the existing whole. In what follows, the five conditions, two necessary and three optional, will be recounted condition by condition with reference to real examples.

Before presenting the analyses, a distinction of surprise, *Relieving Surprise* and *Shocking Surprise*, as introduced and outlined in Section 4.2.2 (Resolution of suspense) needs to be explained in a little more detail here. Relieving Surprise, usually experienced as an unforeseeable release from tension or sympathetic distress which the reader must have been feeling about the problem or hardships of the protagonist up to, or some time before, the point of an unforeseen revelation, is found in approximately half of the stories studied: "Mouse", "Window", "Gift", "Necklace" and the closing of "Prophet's Hair". The other stories cause Shocking Surprise by disclosing the death of a protagonist or other main character(s) involved. In most of the stories but "Camp," where the Indian husband is found dead after the birth of his child, and "Famous Poet", the protagonist ends up dying. Considering that any event can be surprising enough in literary fiction, as well as in real life, it seems unnecessary to examine what sort of literary interest is more frequent or appropriate in literary surprise as an independent condition, so that this is not to be discussed.

¹ The latter two are outlined in Chapter 3 together with other analytical frameworks used to analyse suspense. See Section 3.4.1.

5.2.1 Expectations to be deflated

The two types of expectations, suggested between *plot-based expectations* and *expectations based on moral wishes* of the reader, were proposed in Section 2.2.3. Closer analyses have revealed that, in addition to the suggested dichotomy, two more types of expectations can be found to cause narrative surprise: *expectations based on real life knowledge* and *confident expectations concerning the protagonist's beliefs*. Belying or overthrowing one of these four types of expectations in total can be regarded as a major cause of surprise and the respective types will be accounted for below.

5.2.1.1 Expectations based on rational prediction (Type I)

Surprises in a couple of the selected stories, “Camp” and “Gift”, seem to be caused by such a development as defeating this type of expectation in an unforeseeable manner. For example, “Gift” will surprise the reader twice: when Della unwraps the gift from Jim to find the combs she has long wanted and when Della presents Jim with the fob chain for his watch to know that he has sold his watch to purchase her present. The first surprise will be a less surprising Relieving Surprise, since it is reasonably foreseeable from the text. This is to be classified as Type II expectations to be discussed below, whereas the second, greater surprise can be seen as a typical example here. In the natural course of events, Jim is expected to feel exhilarated by or deeply grateful for her present and to express his gratitude in elaborate style. But, instead of taking out his watch or even showing his appreciation, he sinks into the sofa and suggests with a smile that they put their presents aside for a while. Then comes the revelation, “I sold the watch to get the money to buy your combs” (5), taking the reader by a really pleasant surprise, as well as moving one.

5.2.1.2 Expectations based on the moral wishes of the reader (Type II)

As previously discussed in Section 2.2.2, the Shocking Surprise of “Sleep” cannot be explained by the first type of expectations. This type of surprise can be seen in the story unfolding in a manner which is foreseeable plotwise and, at the same time, not something that is desired, in terms of the moral wishes on the part of the reader. A surprise in “Gift” is another example of the same type. The expectation which can effectively be cancelled is not only such a shocking development but also a more pleasant one.

“Gift” springs the first surprise immediately after Della opens the package given her by Jim. Jim’s first reaction back home at the sight of Della, who has just had her long hair barbered is neither totally unexpected nor unforeseeable but is felt a little extreme, so that a slight sense of incongruity would raise a question about what his reaction exactly means in the reader’s mind. Out of his trance after a while, Jim embraces her and tells her the reason for his reaction:

- (1) Jim drew a package from his overcoat pocket and threw it upon the table.
 ‘Don’t make any mistake, Dell,’ he said, ‘about me. I don’t think there’s anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you’ll unwrap that package you may see why you had me going awhile at first.’ (4)

Until then, the story has been about Della’s serious concern and anxieties about buying Jim a Christmas present and, especially after she has obtained the present, her worries about what Jim will think of her haircut. There being no mention of what she has wanted herself, although it might be unlikely for readers to specify what Jim has actually bought, they could imagine that it may be something to do with hair. It should be a great disappointment for the reader to find the inference correct, so that the reader would be reluctant to contemplate such

an outcome. Nevertheless, when that is manifested, it comes as a pleasant surprise, as well as a moving experience. It is partly because his present is exactly what Della has always wanted to have but cannot afford to, hence a revelation of hidden information on her side; it is also because the combs give Della joy and happiness.

5.2.1.3 Confident expectations concerning the protagonist's belief (Type III)

The two types of expectations suggested above cannot explain surprises in “Mouse”, “Window”, “Bliss” and “Necklace.” Feelings of surprise in these stories are all generated when a piece of withheld information is disclosed with impeccable timing, usually near the end. These four stories have one more thing in common: since the story focuses on the protagonist's inner feelings and is narrated from a very limited, character-aligned perspective, the beliefs and feelings of the character tend to be shared by or taken for granted by the reader. The third category of expectations can thus be defined as the reader's confident expectations that the protagonist's belief accords with the narrative reality.

In the case of “Mouse”, although very careful attention to the discourse will tell the reader that the lady speaks to Theodoric in an irreverent tone and often asks him for help, it tends to go unnoticed that she does not ‘see’ Theodoric, who is struggling to get dressed. Similarly, in “Window,” after Vera tells Framton about the tragic deaths of her husband and brothers during the shooting from which Mrs Sappleton, her aunt, has been suffering, the three men come back through the window in exactly the manner Vera has described. Not only Framton but also the reader will think that the tragedy just told is true, and that it is their ghosts that have appeared. As the episode is about their deaths, the appearance of the ghosts should not be felt to be quite untrue or unexpected, so the reader tends to readily understand Framton's extreme agitation. It is at first unimaginable that Vera is a good storyteller and

simply teasing him. “Bliss” is also narrated from the heroine-narrator’s perspective. Even though readers would not completely look at things in the way Bertha does, or share all her feelings and reactions, they are unlikely to question the report that her husband is distinctly cool towards Miss Fulton. The revelation that Harry is actually having an affair with her thus comes as a Shocking Surprise.

Just like the two stories by Saki, “Necklace” seems to be better explained as an example of the reader’s confidence in the protagonist’s belief. It is the revelation of the critical information that the necklace is made of fake diamonds which causes surprise, rather than the way in which the story unfolds differently from the most likely route.

5.2.1.4 Expectations based on real life knowledge (Type IV)

Surprises in “Famous Poet”, “Portobello Road” and “Prophet’s Hair” are caused not so much by unforeseen development of events, moral wishes unfulfilled or confidence in the protagonist’s belief, as by the revelation that a development or the whole situation defies common sense or real life knowledge. To take an instance of the surprise ending in “Famous Poet,” where the ‘abstract’ funeral the soldier tries to sell is only a notion anyway, which is very unreal in the first place, it is normally unthinkable that it has to do with, or brings about, a ‘real’ funeral for the characters that have purchased it. Surprises in the other two can be explained in the same way. One feature common to all these surprises is that the revealed developments and/or narrative settings as a whole are based on some supernatural or paranormal concept or dimension.

“Prophet’s Hair” contains many elements of surprise, local and global or plot-based as discussed earlier. A final surprise awaits us at the end of the story, where Sheikh’s wife and sons, who for a few minutes, thanks to the relic he has stolen, regain physical health. The

crippled sons now have sound bodies and cannot continue begging any more, so they resent losing much of their income, whereas Sheikh's wife lives happily ever after, able to appreciate the beautiful scenery. The story could end satisfactorily before this surprise ending without any sense of incompleteness, because the paragraph immediately before the final section reads as follows:

- (2) a. The recovery of the Prophet's hair was announced at once on All-India Radio. One month later, the valley's holiest men assembled at the Hazratbal mosque and formally authenticated the relic. It sits to this day in a closely guarded vault by the shores of lakes in the heart of the valley which was once closer than any other place on earth to Paradise. (57)

Reading this, the reader may well expect that the story will end here. But there is more to come:

- (2) b. But before our story can properly be concluded, it is necessary to record that when the four sons of the dead Sheikh awoke on the morning of his death, having unwittingly spent a few minutes under the same roof as the famous hair, they found that a miracle had occurred, that they were all sound of limb and strong of wind, as whole as they might have been if their father had not thought to smash their legs in the first hours of their lives. (58)

The surprise can then be attributed to defeated expectations based on real life knowledge, rather than those based on rational prediction or moral wishes.

"Portobello Road" presents the last example of this category. The first surprise of the story is caused by Kathleen in her DS at the end of the section, "Heavens, you must be seeing things. Come on home. Needle isn't there. You know, as well as I do, Needle is dead"

(3). This is her response to George, who insists that he can see Needle and points to where he sees her. It seems that this comes as a surprise largely because it does not necessarily

accord with common sense or our real life knowledge, although there are people who believe in life after death. It may be to interpret these lines as meaning that Kathleen, from her limited vantage point, simply does not happen to see Needle in the crowded market place, but it is not consistent with this sentence prior to Kathleen's direct speech: "It was not for me to speak to Kathleen, but I had a sudden inspiration which caused me to say quietly, 'Hallo George'." (2) The surprise in this case stems from the narrative setting and the suggestion that the heroine-narrator is a ghost, which does not seem to be a common literary practice.

Table 5.1 Four Types of Expectations

Types of expectations to be deflated	Stories
I Expectations based on rational prediction	"Camp" and "Gift" (ii)
II Expectations based on moral wishes of the reader	"Sleep" and "Gift" (i)
III Confident expectations concerning the protagonist's belief	"Mouse," "Window," "Bliss" and "Necklace"
IV Expectations based on real life knowledge of the reader	"Famous Poet," "Portobello Road" and "Prophet's Hair" (i) (ii)

5.2.2 Surprising outcomes/developments as incorporatable components

For a narrative event upsetting the reader's expectations to cause surprise as argued earlier, it needs to be incorporatable into the whole story for some specific purpose, usually to convey some significant message or theme to the reader more effectively than any other means. This section will present attempts made to integrate a surprise twist with the rest of the story and to find some message story by story. In most cases, there is room for some

variation in interpretation of a surprising episode, which means different readers can take the same surprise development in more or less different ways, being interested differently, within a certain restricted range. How interpretations by individual readers are restricted or constrained will be discussed in later sections.

5.2.2.0 “The House of the Famous Poet”

The surprising development near the end reveals that the two characters, Elise and the famous poet, who have bought the notion of ‘funeral’ from the evil-looking but kind private soldier, have been killed in the air raid, while the heroine, who has thrown the funeral away because she wants a real funeral, survives. The Shocking Surprise here can be taken to signify that the notion of funeral is not only the notion but can be notices of death which announce those who buy it are destined to die in reality, the private soldier being the god of death (which may be hinted in his words: “I’m only a notion of myself.” (217)). The protagonist wants a real funeral (“Only, I wish to put it down in writing.” (216); “‘I want a real funeral,’ I explained. ... ‘And then I’ll be able to write about it and go into all the details,’ I said.” (217)). As if by curious coincidence, the heroine sees the soldier here and there even after getting off the train in London: once in the poet’s house where she is sold the abstract funeral and twice in the train that she gets on soon afterwards. Nevertheless, since the death is not her fate at least at this point, she decides not to keep the notion but abandons it finally. In the light of this interpretation, the last paragraph narrated by the heroine seems to have some significance:

- (3) When I reflect how Elise and the poet were taken in—how they calmly allowed a well-meaning soldier to sell them the notion of a funeral, I remind myself that one day I will accept, and so will you, an abstract funeral, and make no complaints.
(218)

It must not be that the two characters are simply fooled by the soldier. Rather, people pass away when they are destined to and, as long as the death occurs to everyone, they do not complain but just accept it when the time comes.

5.2.2.1 “The Portobello Road”

That Needle, whom George is greeted by, is actually dead will come as a real surprise only when the reader knows how Needle has been killed by George. Till then, this surprise does not seem to bring any particular learning experience to the reader. Occurring earlier in the narrative time, the first surprising episode comes to be linked to the later one and be fully integrated with the preceding story as a whole.

Even though this story is susceptible of various interpretations in relating the surprise developments to the preceding part, there is one reading that seems to be generally acceptable: the surprising consequences bring into relief the irony of fate. Most conspicuous of all is Needle's fate. In the beginning, the story gives the reader an impression that she is blessed with ‘extraordinary luck,’ as attested by her finding of a proverbial needle in the haystack, an event her nickname is named after. Without regular occupation, she has never starved; whenever and wherever she is in need, she somehow finds some source of livelihood. Likewise, she breaks off her engagement to Skinny but it is through him that she goes to Africa to see life. The surprising outcome, however, tells the reader that the phrase ‘extraordinary luck’ can be taken in a negative, as well as a positive, sense: she has to accept the fate of tragic death, followed by the recovery of her corpse from the haystack, being strangely coincidental to her finding the real needle at the beginning of the story. Even after death, she stays in this world, her soul doing things that she has always wanted to, and haunts George, which is in a sense extraordinary.

Another irony is that Needle is killed because she intended to help Kathleen, who unwittingly sides with George, who commits bigamy; nevertheless, she ends up disturbing her best friend very much by haunting her husband in the market. By a bitter irony, Kathleen, ignorant of the truth, feels sorrier for George than for Needle. As for George, he confesses to the murder of Needle so as to keep Needle away, but no one believes what he says. He is driven near to insanity, as if divine retribution has overtaken him.

Although the story is characterised by such a dramatic irony manifested by surprising revelation and developments, the series of events can be viewed not as merely accidental outcomes but natural consequences from a more detached perspective. For example, Kathleen's fate may look unfair but it may not. It is possible to presume that were she a little more independent and less attached to George, she might not have married him, because she is displeased with and irritated by him when young. The fact is that she loses her fiancé during the war and then comes to run a shop in London, being prosperous. This makes her interested in marriage and in George, whom she meets again after a long absence. With regard to Needle, it might be questionable whether she insists on warning Kathleen of his marriage in the Congo solely out of concern for her friend. Needle despises George, having found him distasteful since when they were in Africa. This can easily be read in the exchange below (the first speech is given by Kathleen):

- (4) 'It was so wonderful to see old George again. He seemed to need a friend, feels neglected, out of touch with things.'
 'He needs mothering, I suppose.'
 Kathleen didn't notice the malice. She declared, 'That's exactly the case with George. It always has been, I can see it now.' (15)

It is certainly possible to think that Needle still feels like bringing him to justice somewhere in

her mind. It is usually very hard for us humans without Godlike wisdom to judge or decide what is truly ‘good’ for someone else, however. In this sense, it could be her arrogance that leads her to the tragic end. This is just one way of reading the story and, as long as this reading is acceptable, surprises could be regarded as serving to bring to the reader’s attention causal relationships behind the seemingly ‘tragic’ events through heavy dramatic irony.

5.2.2.2 “The Mouse”

The surprising revelation that the lady in the same compartment with Theodoric is actually blind not only takes the reader by pleasant Relieving Surprise—and probably Theodoric himself by a reassuring Relieving Surprise—it may also convey a more profound message, which can be obtained by careful re-reading after surprise. Considering the awkward situation he is in, as it might be expected, many of the lady’s reactions to his words should be irrelevant or unnatural. For example, Theodoric being in the midst of the struggle with the mouse in the small space clumsily made by the railway-rug hung from the rack, the awakened lady does not even look surprised at it but remains fairly calm instead, which is actually strange enough. And she asks him for help as follows (emphases added):

- (5) How much had she seen, Theodoric queried to himself, and in any case what on earth must she think of his present posture?
 ‘I think I have caught a chill,’ he ventured desperately.
 ‘Really, I’m sorry,’ she replied. *‘I was just going to ask you if you would open this window.’*
 ‘I fancy it’s malaria,’ he added, his teeth chattering slightly, as much from fright as from a desire to support his theory.
 ‘I’ve got some brandy in my hold-all, *if you’ll kindly reach it down for me,*’ said his companion. (15)

It will be clear with hindsight that the lady does not see him but since Theodoric, as well as

the reader, is being preoccupied with his worries, becoming even more self-conscious than he usually is, he *sees* her but does not notice her true condition.

One of the possible interpretations could be as follows: the lady is physically blind, while Theodoric is being ‘mentally’ blinded to his companion, incapable of noticing anything atypical or awkward in the lady’s behaviour, throughout the journey. Theodoric is depicted as, and may be read as, a somewhat laughable man, but he actually simply represents us who are often too busy in, or obsessed with, solving our own problems, however trivial they may be, to be able properly to look around and notice even what seems obvious from a broader perspective. It seems that, through the surprise ending, the story gives the reader, who might have been laughing at Theodoric for a while, an opportunity to realise that they themselves may often be him, limited in vision.

5.2.2.3 “The Open Window”

This story seems to communicate its message to the reader and promote self-awareness in the reader in a similar manner to “Mouse”. The closing of the story comes as a Relieving Surprise in the revelation that Vera, the young niece of Mrs Sappleton whom Framton is to see, is good at improvising stories of excitement and adventure. Just like Theodoric, Framton is introduced as a very timid character, who has been suffering from nervous infirmity and so has been in the countryside to convalesce. Among reasons that the reader tends to trust the tragic story Vera tells about her aunt should be Framton’s mental condition and the arranged visits to strangers in the unfamiliar place. This background information of the protagonist alone may suffice to set the stage for evoking the reader’s sympathy or empathy for this pitiful character. Moreover, every detail of Vera’s story, from the way in which Mrs Sappleton shows her concern with the open window to the description of the outfits of her husband and

brothers to the song they sing when coming home, looks a perfect match with the reality in the story. It is no wonder that she sounds plausible and so frightening enough even to the reader, probably to varying degrees, let alone Framton, who is exceptionally nervous (but predictably so in the circumstances). This can gain further strength from the character-aligned perspective in the text, the narrative which primarily focuses on Framton's thoughts and inner feelings, an example of which is quoted here:

- (6) a. She [Mrs Sappleton] rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghostly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary. (120)

In the light of the fact that Framton is under medical treatment, it looks normal to the reader that he almost runs away from their house, his reaction not being so exaggerated. These elements will prevent readers from forming doubts about the truth of the niece's story until they read the following paragraph:

- (6) b. 'I expect it was the spaniel,' said the niece calmly; 'he told me he had a horror of dogs. He was once hunted into a cemetery and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve.' (121)

After the initial surprise, and simple enjoyment thus found in the story, the reader may pause a moment to recall what has been read, or re-read parts of it, and realise that they themselves have so readily been taken in by Vera.

Just as the surprise ending in "Mouse" can imply its message, so the surprise in this

story can make the reader aware that those who think themselves to be ‘normal’ are no different from Framton, whom they must have labelled as someone ‘not normal’. The story may further suggest how prejudiced people tend to be or how easily they stereotype others, which is actually unreasonable. There is no better evidence than the reader who is surprised just like Framton is. Framton is like a mirror in which readers happen to look at themselves as they are. As for Vera, the very character that scares Framton and surprises the reader, she most probably does not know why Framton visits them. Being full of a dry sense of humour, she sounds all innocent of what she does to Framton. Considering the outcome, one possible interpretation is that innocence can easily turn into cruelty, there being only a fine line between the two, like the thin line between being normal and not being normal.

5.2.2.4 “The Necklace”

In a similar way to “Mouse”, the revelation at the very end that the lost necklace is made of fake diamonds takes the reader by Relieving Surprise and the heroine probably by Shocking Surprise. Reflecting on what has happened to the young couple earlier in the story will probably give the reader belated but clear recognition that it is Loisel who has decided to replace the lost one with the necklace of genuine diamonds and that it is his decision that drives Mathilde, as well as himself, into a decade of hardship. Also, the reader will be reminded that when Mathilde asks Mme Forestier if she can lend her what she has discovered in her jewellery case, her friend does not tell Mathilde that the necklace is made of diamonds; Mathilde simply assumes this, as shown below (with an emphasis):

- (7) Madame Loisel saw some bracelets, a pearl necklace, a Venetian cross exquisitely worked in gold and jewels. She tried on these ornaments in front of the mirror and hesitated, reluctant to take them off and give them back.
 ‘Have you nothing else?’ she kept asking.

‘Oh, yes, look for yourself. I don’t know what you would prefer.’

At length, she discovered a black satin case containing *a superb diamond necklace*, and her heart began to beat with frantic desire. With trembling hands she took it out, fastened it over her high-necked gown, and stood gazing at herself in rapture.

Then, in an agony of doubt, she said:

‘Will you lend me this? I shouldn’t want anything else.’

‘Yes, certainly.’ (41)

Her false assumption should be based on her idea that she herself wants to wear diamonds or equivalent gorgeous jewellery, which she believes she deserves.

Indeed, the difficulties in the couple’s life seem to begin with Mathilde’s simple, innocent vanity which has driven her to wanting a gorgeous evening gown at the expense of her husband’s savings, and borrowing a necklace to go with it from her wealthy friend; her husband has also wanted to please his wife unconditionally. Yet, it is the vanity of the husband which prevents him from telling the rich friend the truth that has directly resulted in their financial distress, a miserable life, and a tremendous sense of unhappiness in his wife. In this sense, the story can be seen as ironical, as well as surprising. It may then be possible to put an interpretation on “Necklace”, as one of the messages, as follows: the vanity of an ordinary man, as well as of a woman, can be a foolish idea which may lead to the ruin of himself and others close to him.

5.2.2.5 “The Gift of the Magi”

Unlike the other stories examined here, this story ends with a paragraph which can be read as a ‘moral’ common to fables, right after the second surprising twist. That is, the author may have intended to convey a particular message or intended the reader to draw it, so that a moral lesson or message to be drawn is more limited than in the other stories. The final paragraph reads this:

- (8) The magi, as you know, were wise men—wonderfully wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise one, probably bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days, let it be said that of all who gave gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi. (5)

As the paragraph seems to be touched with irony, however, readers will have to make sense of what it really means to appreciate its significance or more universal message, unless they are content with a single reading without further consideration.

The irony of passage (8) seems to lie in how ‘wise,’ as well as its antonymic counterparts, ‘unwisely’ and ‘foolish,’ are used. In the first three sentences, where a general description of the magi is given, ‘wise’ is used in the literal sense. In the next longer sentence (“And here I have lamely related ...”), Della and Jim are referred to with ‘foolish’ and ‘unwisely,’ and these words can be taken seemingly literally. When the rest of the passage is read, however, it will be understood in retrospect that “two *foolish* children” are actually ‘wisest,’ because they “unwisely”, or indeed ‘wisely’, sacrifice ‘what little’ treasures they have, hence the “greatest” ones. Particularly in the beginning of the fourth sentence from the last, “But in a last word to the wise of these days”, ‘the wise’ seems to refer to those who are generally thought by many to be wise, in the ironical sense.

The understanding of the passage does not always directly lead to an appreciation of exactly how or why the two characters are said to be “wisest”, so that it will be necessary to look back at how Della and Jim give their presents to each other. To be brief, both Della and Jim sell their most precious and proud possessions, the long hair and gold watch, to buy their partners what they believe to be best for them, the platinum fob chain and tortoiseshell combs.

In other words, these two young people place their highest priority on their partner's interests, which results in their self-sacrificing behaviours, as is expressed in the phrase, "two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house," in Passage (8). It is also true of how they receive the presents: at Jim's gift, Della expresses her great joy and tries to console Jim, saying, "My hair grows so fast, Jim!" (5). Looking at the chain, Jim responds to her with a smile, rather than disappointment, simply suggesting that as the gifts are too nice to use, they should be kept for a while. To put the others' interests before ours, no matter what, is among the highest wisdom any time anywhere, which 'wise' people nowadays, such as a "mathematician or a wit" (4), may tend to forget. This can be the essence of the message conveyed through the surprises carried by Christmas gifts in this story.

5.2.2.6 "Let Me Sleep"

An attempt to integrate the Shocking Surprise ending of this story seems to be more straightforward than the others. As previously mentioned in Chapter 2, the cruel twist at the end should be seen as a result of the cruelty of her master and mistress to Varka. The neglect of Varka results in neglect of their baby's life. Not only do they provide themselves with comfort and neglect their young maid; they do not even think of their own baby after all. They simply reap what they have sown. From the start, the story has been telling that Varka has been hallucinating and, as the story progresses, her condition gets worse, and finally the delusions take possession of her. As recounted previously in Chapter 4, the descriptions of her hallucinatory visions and dreams, which form the global suspense, are given in repetition.² On the other hand, the story could have an ending in which Varka, not the baby,

² See quotations (21k) to (21o) in Section 4.2.6.2.6.

dies of exhaustion due to her days of overwork and sleepless nights, with the baby crying endlessly beside her. Considering that the real ending is much more shocking than this possible alternative, the great sense of shock produced seems to induce the reader to make the causal connection between the treatment of Varka by her master and mistress and the ultimate outcome.

5.2.2.7 “The Prophet’s Hair”

As shown in Section 5.2.1, the surprises in this story can broadly be divided into two and both can be regarded as plot-based surprises. Yet, the first surprise caused by the complications about the complete devastation of the Hashims is local, whereas the second one at the closing is more global in the sense that the latter seems to be meaningfully integrated with the whole story to provide a learning experience. This second surprise awaits the reader at the very end of the story and the passage is quoted fully below:

- (9) But before our story can properly be concluded, it is necessary to record that when the four sons of the dead Sheikh awoke on the morning of his death, having unwittingly spend a few minutes under the same room as the famous hair, they found that a miracle had occurred, that they were all sound of limb and strong of wind, as whole as they might have been if their father had not thought to smash their legs in the first hours of the lives. They were, all four of them, very properly furious, because the miracle had reduced their earning powers by 75 per cent, at the most conservative estimate; so they were ruined men.

Only the Sheikh’s widow had some reason for feeling grateful, because although her husband was dead she had regained her sight, so that it was possible or her to spend her last days gazing once more upon the beauties of the valley of Kashmir.
(58)

As stated above in Section 5.2.1.4, this comes as a surprise partly because the paragraph right

before these final paragraphs can be read as announcing a happy ending to the story.³ A major reason is obviously the revealed outcome which happens to the bereaved family of Sheikh.

The resultant tragedy of the Hashims is traced back to Hashim's decision to keep the vial with the full knowledge of the lost relic of the Prophet. The bottle is not found and returned to the mosque until all the family except for Hashim's wife and Sheikh are dead. Then, the miracles which occur to Sheikh's family who are unknowingly in possession of the prophet's hair look quite the opposite of tragedy. Although Sheikh's four sons all become resentful, they regain entirely healthy bodies. Ironically, this results in ruining them due to their former social positions. Sheikh's blind wife regains her sight and feels properly grateful. Thus, overall, it follows that the characters who are with the relic, whether knowingly or not, come to lose what they possess in negative way or positive way. The Hashims lose the peace, prosperity and lives of Hashim and his two children and the sanity of his wife. The Sheikh, the "Thief of Thieves" (40), succeeds in stealing back the bottle but is spotted by the police due to some malicious informers; his good fortune comes to an end, and he finally loses his life. On the other hand, the rest of his family lose their physical handicaps, whether natural or not, which results in their appearing to regain their health. In the case of intentional possession or equivalent, the loss occurs in negative way, whereas unintentional possession causes the loss to benefit the parties concerned.

The realistic point of view will not help the reader to find a connection between the surprising outcome and a possible message in the story. It does not necessarily mean that those who steal the relic are cursed, so to speak, by the Prophet. Comparing the tragedy of the Hashims with the unexpected outcome occurring to the bereaved family of Sheikh, it

³ See quotation (2a) in Section 5.2.1.4.

seems to be the primary motivation in keeping, or being with, the bottle that has significance: a crime of conscience deserves a severer punishment than otherwise. Besides, the story contains divine elements, represented by the lost relic of the Prophet Muhammad, which should be taken into consideration. Thus, one possible message that can be drawn from “Prophet’s Hair”, as from “Sleep” and “Portobello Road”, is to remind the reader of the principle of causation which is applied to everyone alike. People receive what they deserve after all, so that although the Sheikh’s sons regain sound physical bodies, as they are raised to be lazy, they end up ruining themselves. If Huma and Atta paid more respect to the Prophet and tried another way of returning the bottle to the mosque rather than restoring the peace to their family, for example, a different outcome might await them.

5.2.2.8 “Bliss”

The Shocking Surprise near the end is brought about by revelation of the hidden information that Harry is having an affair with Miss Fulton:

- (10) a. While he looked it up she turned her head towards the hall. And she saw ... Harry with Miss Fulton’s coat in his arms and Miss Fulton with her back turned to him and her head bent. He tossed the coat away, put his hands on her shoulders, and turned her violently to him. His lips said: ‘I adore you,’ and Miss Fulton laid her moonbeam fingers on his cheeks and smiled her sleepy smile. Harry’s nostrils quivered; his lips curled back in hideous grin while he whispered: ‘Tomorrow,’ and with her eyelids Miss Fulton said: ‘Yes.’ (109)

The revelation comes as a real surprise to Bertha and even to the reader, since the narration has reported mainly from the perspective of the heroine. She is described as being in a state of bliss from the very outset of the story. The first thing that may occur to the reader is probably that ignorance is bliss. Because she is totally ignorant of her husband’s

extramarital affair with a woman whom she admires, Bertha can remain blissful, even to the extent that she seems rather complacent at times. Her sort of self-satisfaction may discourage the reader from sharing, or empathising with, Bertha's supreme happiness, hence this might cause a less acute feeling of reader surprise, but this depends on the individual reader. The story opening indicates that she is a little obsessed with her own personal emotions for fairly sentimental reasons. Another example, from the dinner party, supports this view:

- (10) b. When he [Harry] looked up at her and said: 'Bertha, this is a very admirable *soufflé*!' she almost could have wept with childlike pleasure. Oh, why did he feel so tender towards the whole world tonight? Everything was good—was right. All that happened seemed to fill again her brimming cup of bliss.
(104-5)

As the story progresses, more background information on Bertha and her husband is provided, which might convince the reader more of her complacency. It is first reported that a primary source of her sense of bliss is based on her personal belief that she has everything she wants—material affluence, family and friends:

- (10) c. Really—really—she had everything. She was young. Harry and she were as much in love as ever, and they got on together splendidly and were really good pals. She had an adorable baby. They didn't have to worry about money. They had this absolutely satisfactory house and garden. And friends—modern, thrilling friends, writers, and painters and poets or people keen on social questions—just the kind of friends they wanted. And then there were books, and there was music, and she had found a wonderful little dressmaker, and they were going abroad in the summer, and their new cook made the most superb omelettes.... (100)

However, her “modern, thrilling friends, writers, and painters and poets or people keen on

social questions” (101) will not quite look like that to most readers. Soon after Passage (10c), her friends arrive at Bertha’s house to join the dinner party. Mr and Mrs Knight among others are described in detail. Reading their DS, it seems to be clear that they must be rather an eccentric or weird couple, from the perspective of “the middle-class”, who are “so stodgy—so utterly without a sense of humour” (101):

- (10) d. ‘My dear, it’s only by a fluke that I am here at all—Norman being the protective fluke. For my darling monkeys so upset the train that it rose to a man and simply ate me with its eyes. Didn’t laugh—wasn’t amused—that I should have loved. No, just stared—and bored me through and through.’
 ‘But the cream of it was,’ said Norman, pressing a large tortoiseshell-rimmed monocle into his eye, ‘you don’t mind me telling this, Face, do you?’ (In their home and among their friends they called each other Face and Mug.) ‘The cream of it was when she, being full fed, turned to the woman beside her and said: “Haven’t you every seen a monkey before?”’ (101)

The oddness of Bertha’s choice of friends is confirmed in the immediately following passage, which is narrated by the narrator from a non-character-aligned, more neutral point of view:

- (10) e. ... And a funnier thing still was that now her coat was off she did look like a very intelligent monkey—who had even made that yellow silk dress out of scraped banana skins. And her amber ear-rings; they were like dangling nuts. (101)

Another piece of information on Bertha is provided in a scene where the party draws to a close, in which the problem of Bertha and her relationship with Harry is disclosed from a point of view closely aligned with hers:

- (10) f. For the first time in her life Bertha Young desired her husband. Oh, she’d loved him—she’d been in love with him, of course, in every other way, but just not in that way. And, equally, of course, she’d understood that he was different. They’d discussed it so often. It had worried her dreadfully at

first to find that she was so cold, but after a time it had not seemed to matter. They were so frank with each other—such good pals. That was the best of being modern. (107-8)

Here again, Bertha does not seem to take the problem seriously or even mind about it any longer, although she was once very troubled by it. Rather, she regards their relationship as something “modern” and “best”. She has no way of knowing that this is what drives Harry to go for someone else.

Before leaping to a simple conclusion that this is a story about a woman who is blissfully ignorant, however, there is one point to consider. The surprising revelation in passage (10a) quoted earlier is not the closing of the story, as it continues:

- (10) g. Miss Fulton held her hand a moment longer.
 ‘You lovely pear tree!’ she murmured.
 And then she was gone, with Eddie following, like the black cat followed by the grey cat.
 ‘I’ll shut up shop,’ said Harry, extravagantly cool and collected.
 ‘Your lovely pear tree—pear tree!’
 Bertha simply ran over to the long windows.
 ‘Oh, what is going to be happen now?’ she cried.
 But the pear tree was as lovely as ever and as full of flower and as still.
 (109-10)

It seems that the “pear tree” signifies something important to Bertha. She has “a tall, slender pear tree in fullest, richest bloom” in her garden, standing “perfect, as though becalmed against the jade-green sky” (99). From a couple of earlier passages, it seems that the pear tree may have a stimulating effect on Bertha’s mind: just before Passage (11c) (with emphases added) we are told: “And she seemed to see on her eyelids the lovely *pear tree* with its wide open blossoms as a symbol of her own life” (100). Later, during the dinner, right after Passage (10e), we are told: “And still, in the back of her mind, there was the *pear tree*. It

would be silver now, in the light of poor dear Eddie's moon, silver as Miss Fulton" (105)

Looking slightly different each time, the pear tree can be interpreted as the 'symbol of her own life,' being somewhere deep down where her sense of bliss springs forth from. Even after she knows of the close liaison between her husband and Pearl Fulton, her pear tree remains lovely, full of flowers and still. What does this mean and how can the pear tree be meaningfully related to the surprise and the entire story?

One possible interpretation or story message is that (a sense of) happiness is not dependent on external factors but comes from within. People generally think that they will become miraculously happy if someone else changes or the outside world changes as they hope for, and that it is only because things or situations do not develop as one wishes or people around one stay selfish or annoying that happiness is not actually felt. Through the surprise revelation and the ending to follow, the reader can see that such an idea is a common misconception. Happiness is an inner state of being, flowing from deep within us. It is we who decide our own happiness, and no one else.

Truly, Bertha is rather complacent, too positive or good-natured, and her sheer personal convictions are too firm for her to be aware of Harry's affair until she witnesses the final scene where he almost embraces her. Nevertheless, she unwittingly feels a foreboding of what awaits her, from time to time. For example, overlooking the pear tree in the garden from upstairs and wishing that it had not "a single bud or a faded petal", Bertha sees two unattractive cats: a gray cat, "dragging its belly, crept across the lawn, and a black one, its shadow, trailed after" (100), and she shivers at the sight. Later, as in *Passage* (10g), when she watches Miss Fulton leave, followed by Eddie, Bertha compares the two going away to "the black cat followed by the grey cat" (109). Also, while Bertha is fascinated with Pearl Fulton, she is surely aware of something strange about her and is even slightly puzzled by her

own intuitive reaction, over how she can guess Fulton's mood:

- (10) h. They [Bertha and Fulton] had met at the club and Bertha had fallen in love with her, as she always did fall in love with beautiful women who had something strange about them.
The provoking thing was that, though they had been about together and met a number of times and really talked, Bertha couldn't yet make her out. Up to a certain point Miss Fulton was rarely, wonderfully frank, but the certain point was there, and beyond that she would not go. (99)
- i. Miss Fulton did not look at her [Bertha]; but then she seldom did look at people directly. Her heavy eyelids lay upon her eyes and the strange half smile came and went upon her lips as though she lived by listening rather than seeing. But Bertha knew, suddenly, as if the longest, most intimate look had passed between them—as if they had said to each other: 'You, too?'—that Pearl Fulton, stirring the beautiful red soup in the grey plate, was feeling just what she is feeling. (103-4)
- j. What she simply couldn't make out—what was miraculous—was how she should have guessed Miss Fulton's mood was so exactly and so instantly. For she never doubted for a moment that she was right, and yet what had she to go on? Less than nothing.
'I believe this does happen very, very rarely between women. Never between men,' thought Bertha. (105)
- k. From the way she stood in front of her shaking the silver box and saying abruptly: 'Egyptian? Turkish? Virginian? They're all mixed up,' Bertha realized that she not only bored him; he really disliked her. And she decided from the way Miss Fulton said: 'No, thank you, I won't smoke,' that she felt it, too, and was hurt. (107)

If she has any sense of guilt, Pearl Fulton would probably not feel like looking Bertha in the face. Bertha is now in love with the same man as Pearl, so she naturally, in a sense, feels that they have something (and someone) in common, as women often know a thing by intuition. It is perhaps no wonder, then, that Bertha feels something strange towards her, who is sharing her husband. Considering that Harry and Pearl are close and unreserved to an extent that they feel free to express themselves as they are to each other, it may be normal for Bertha, unaware at this point, to misconstrue Harry's attitudes towards Pearl. Or, the two

might have intended to behave like that to pretend that they are not intimate. In this way, Bertha does unknowingly perceive hints or inspirational messages indicating bad news, concerning Harry's liaison with Fulton, but her supreme contentment prevents her from interpreting them in their true dimension. In the face of harsh reality, she becomes shocked and is bewildered, crying "Oh, what is going to happen now?" (110). Yet as long as she does not change, for better or worse, her bliss or spirit will never be broken, just as her pear tree remains "as lovely as ever and as full of flower and as still" (110). For the bliss with which Bertha is brimming over is primarily based on the contentment that she finds in her circumstances, even if only in her own small world, and cherished in her own mind.

5.2.2.9 "Indian Camp"

A deeply Shocking Surprise is caused by the suicidal death of the Indian husband revealed soon after their baby is born. The subsequent revelation that Nick, only a small boy, has already looked at the scene when his father tells George to take Nick out will add a minor shock to the surprise. In addition, the man's death is in stark contrast with the preceding arrival of the new life, which seems to make an additional impact on the scene. Unlike surprises in the other stories, the Shocking Surprise here seems to be significant for the protagonist as well as the reader. It is probably how this shocking episode affects Nick that the story primarily tries to communicate, so this is first discussed.

When leaving the camp for home, the father apologizes to his son for putting him through this bitter experience. This prompts a series of questions from the boy and the story closes as follows:

- (11) 'Do ladies always have such a hard time having babies?' Nick asked.
'No, that was very, very exceptional.'

'Why did he kill himself, Daddy?'
 'I don't know, Nick. He couldn't stand things, I guess.'
 'Do many men kill themselves, Daddy?'
 'Not very many, Nick.'
 'Do many women?'
 'Hardly ever.'
 'Don't they ever?'
 'Oh, yes. They do sometimes.'
 'Daddy?'
 'Yes.'
 'Where did Uncle George go?'
 'He'll turn up all right.'
 'Is dying hard, Daddy?'
 'No, I think it's pretty easy, Nick. It all depends.'

They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning. In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die. (88-9)

Without coming across the Indian man's death, Nick would not ask these questions.

Through these experiences which are shocking even for adults, Nick does not end up with emotional distress but comes to think about men and death. As his questions indicate, he suspects that men are somehow more vulnerable than women. His last question, "Is dying hard, Daddy?" seems to suggest that he would not quite be ready to accept such a discouraging idea. In the warmth of water in "the sharp chill of the morning", however, Nick seems to find some encouragement to be determined to live as a strong-minded man and never to die such a death or any death.

From the standpoint of the reader, the surprise can be about the protagonist who shows a glimpse of the strength or life force children usually have. Being only a small boy, Nick not only watches the Caesarean surgery conducted without an aesthetic and helps his father by holding the basin for him but also later has a clear view of the Indian's dead body with its throat cut. Rather than being greatly shocked and totally distressed, he becomes determined

to be strong and tries to absorb such a terrible experience.

5.2.3 Character-aligned perspective

In the previous two sections, the necessary conditions for surprise creation have been discussed: the types of expectations to be deflated and the ways in which the surprising piece of narrative created are meaningfully integrated with the whole story so that some moral lessons or messages are drawn by the reader. For some portion of the story to come as a surprise, expectations need to be belied; for the expectations to be defeated, the expectations should be there in advance. How the expectations are aroused appears to depend on what type of expectations needs to be deflated. As stated earlier in this chapter, there can be two major ways of building up particular expectations in the reader's mind at the level of text: points of view aligned with the main character and advance notices (which are a kind of prolepsis) as clues which are least likely to be understood correctly before the surprise. The strategy of restricting narrative perspective to that of the hero or heroine will probably be more effective in Type III stories, where expectations concerning the protagonist's beliefs are cancelled, than in the other stories in my data. Stories deflating Type I expectations based on rational prediction, such as the second surprise in "Gift", appear to rely largely on this strategy as well, though "Camp" does not seem to attribute its surprise to the perspective being aligned with Nick. On the other hand, in my data, Type II expectations based on moral wishes and Type IV ones based on real life knowledge appear to benefit less from this device, except in the case of "Sleep". Perspectives taken in the six stories concerned, four of Type III, another from Type I and the other from Type II, are shown at a glance in Simpson's modal

system:

Table 5.2 Points of View in Surprising Narratives

	Type of narrative framework	Reflector before surprise	Modality
“Mouse”	B(R)+ve	Theodoric	Negative modality is embedded. Positive modality is often embedded in adjectival/adverbial clauses.
“Window”	B(R)+ve	Framton	Negative modality is only rarely observed. Positive modality mostly sounds neutral, which should be effective in causing surprise.
“Bliss”	B(R)+ve	Bertha	In the narrative in positive modality exclamatory and interrogative sentences and incomplete syntactic structures common to colloquial speech are frequently observed.
“Necklace”	B(R)+ve	Mathilde, with her husband occasionally in focus	The narratorial mode seems to be neutral in the suspenseful scene, which is embedded and is felt to be more dominant than B(R)+ve.
“Sleep”	B(R)+ve	Varka	Positive modality remains unchanged throughout. The present tense, repetitive narratives and occasional direct address to the reader can also be fairly important in evoking sympathy in the reader.
“Gift”	B(N)+ve	The heterodiegetic Narrator, mostly narrating for Della	The narrator primarily focuses on Della’s consciousness as well as the couple’s financial difficulties up to the first surprise. The boundary between the narrator and the Reflector tends to be blurred.

All these stories are Category B narratives with positive modality. All except “Magi” are in the Reflector mode, where the Reflectors are all protagonists; only “Magi” adopts the Narratorial mode, in which the omniscient Narrator pays special attention to the consciousness of the heroine.

According to the closer analysis below, however, it is commonly revealed that the

perspective manipulation at the discourse level usually mainly helps the protagonist be empathised or identified with by the reader, if it is through their perspective that the story is read. It seems that the expectations to be deflated are built on the basic sympathy or empathy aroused by the perspective manipulation. Furthermore, this device may not necessarily contribute solely to forming certain expectations in the reader. The surprised reader will become aware in hindsight that he or she must have missed some important but not very conspicuous linguistic features, and so may even occasionally feel deceived by the text. This cognizance and the resultant sense of deception, whether experienced pleasantly or shockingly, will lead the reader to review and understand the entire story in a somewhat new light and find out some meaning in return. Thus, character-aligned perspective can also serve as an indirect impetus for the reader's interpretive behaviour when negotiating surprising episodes.

5.2.3.1 "The Mouse"

This story with a typical surprise ending seems to depend largely and most effectively on the narrative perspective being aligned with the protagonist in creating the expectations. Due to the higher degree of perspective restriction characterised by the basic narrative framework with a few variations in modality and mode of thought presentation, the reader will unconsciously be directed to share Theodoric's pessimistic views and agitation, and look at the whole situation from his point of view. In the process of involvement through the narrative suspense, the reader will find himself or herself setting up an expectation that, as Theodoric himself perceives, the lady is probably amused with him having the problem, and this in turn should make his reported inner thoughts and reactions look quite laughable for most readers. The perspective manipulation, which has generated suspense, simultaneously

helps the particular expectation to be created.

As already discussed, the embedded narratives are in the B(R)-ve mode and even narratives in the frame modality appear to take on some more indirectness than those in the normal B(R)+ve mode. These modality variations seem to lead the reader after surprise to integrate the surprise ending with the foregoing story and find out some message. Learning that the lady is actually blind and unable to know of Theodoric's real predicament, the reader will return to the story and, probably through renewed observation of modality-laden expressions in the text, become aware that he or she should have believed, without even realising it, what has been discovered to be the narrative 'fact'. Then, the DS of the lady, quoted in passage (6) in Section 5.2.2.2, will come to serve as a key to a renewed or revised understanding and interpretation of the story.

5.2.3.2 "The Open Window"

The basic framework is in B(R)+ve mode here as well and the Reflector is Framton. From the very beginning up to the scene where he is desperately frightened and dashes out of the house, the perspective is heavily aligned with the protagonist and the reader is informed of his inner thoughts and emotions almost constantly. As in "Mouse", positive modality is mainly expressed through *verba sentiendi* and evaluative adjectives and adverbs. Some examples are quoted below, where prominent markers of positive and negative modes are italicised and underlined:

- (12) a. My aunt will be down presently, Mr Nuttel,' said a *very self-possessed* young lady of fifteen; 'in the mean time you must try and put up with me.'
 Framton Nuttel *endeavoured to say* the correct something which should duly flatter the niece of the moment without *unduly* discounting the aunt that was to come. *Privately* he *doubted more than ever* whether these formal visits on a succession of *total strangers* would do much towards helping the

nerve cure which he was supposed to be undergoing. (119)

- b. He was *wondering* whether Mrs Sappleton was in the married or widowed state. An *undefinable* something about the room seemed to suggest masculine habitation. (119)
- c. 'Her tragedy?' asked Framton; somehow in this *restful* country spot tragedies seemed out of place.
- d. Here the child's voice lost its *self-possessed* note and became *falteringly* human.
- e. She rattled on *cheerfully* about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all *purely horrible*. He made a *desperate* but only partially successful effort to turn the talk on to a *less ghostly* topic; he *was conscious* that his hostess was giving him *only a fragment* of her attention, and her eyes were *constantly* straying past him to the open window and the lawn beyond. It was *certainly* an *unfortunate* coincidence that he should have paid his visit on this *tragic anniversary*. (120)
- f. Framton shivered slightly and turned towards the niece with a look *intended* to convey *sympathetic* comprehension. The child was staring out through the open window with *dazed horror* in her eyes. In a *chill shock of nameless fear* Framton swung round in his seat and looked in the same direction. (121)
- g. *Noiselessly* they neared the house, and then a hoarse young voice chanted out of the dusk: 'I said, Bertie, why do you bound?' (121)

Words and phrases in italics realise positive modality, while those underlined the negative mode, obviously the former exceeding the latter in frequency. Due to this fairly concentrated embedding of evaluative words and phrases, the B(R)+ve narratives are rendered less indirect and more flat, sounding more like B(R) neutral, than B(R)+ve by modal auxiliaries. In this way, the story tends to be read as if it reported the narrative fact from a more objective and detached point of view, which serves to make the surprise ending really surprising.

Though very small in number, there appear two expressions of negative modality in (12b) and (12c). It is easily imaginable that the reader might overlook them; and it is not

until he or she is surprised at Vera who has told an impromptu false story that the reader will return to the text and notice these veiled linguistic hints. As these should be regarded as a device of advance mentions, they will be discussed in Section 5.2.5.

5.2.3.3 “Bliss”

The perspective here, nearly fully aligned with the protagonist, appears to be as effective as in “Mouse” and “Window” in having the reader share or empathise with Bertha’s feelings and views, as well as forming expectations. While the basic modality of narrative and the Reflector are the same as in the above two stories, the density of positive modality, or the degree of character alignment, seems to be even higher and devices designed to increase the character alignment or empathy look a little more elaborate. To be specific, the devices for rendering the narrative in positive mode are a little more diverse. In the Saki stories, B(R)+ve narrative is realised principally through *verba sentiendi*, evaluative adjectives, adverbs and their phrasal counterparts and FIT is used only occasionally. In addition to these lexical devices and probably more distinctively, “Bliss” very often changes modes of thought, rather than speech, presentation.

Basically, the text is almost entirely aligned with Bertha, the protagonist, and her inner thoughts and feelings are the main concern of the story. The story unfolds within Bertha’s own perception of the world to the extent that it seems as if the reader were invited to share, or immerse him- or herself in, the world of this blissful woman. A device which can be regarded as serving this end is the frequent use of FIT, together with Free Direct Thought and Direct Thought occasionally appearing, within the narrative (NRTA). Especially, the fact that the FIT contains many exclamatory and interrogative sentences and incomplete syntactic structures which are characteristic of colloquial speech should be worth noting. Considering

that FIT is more aligned or empathic with character than NRTA on the character alignment/empathy scale presented in Chapter 3, the story appears to try to ‘bring’ the reader closer to the heroine and have them empathise with her.⁴

The way in which the story begins provides a good and typical example of this. NRTA in positive modality comes first and this soon shifts to FDT in this case, near the end of the first paragraph and the subsequent paragraphs stay in the same mode (with added emphases):

- (13) a. Although Bertha Young was thirty she still had moments like *this* when she *wanted* to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at—*nothing—at nothing, simply*.
 What can you do if you are thirty and, turning the corner of your own street, you are overcome, suddenly, by a feeling of bliss—absolute bliss!—as though you’d suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe? ...
 Oh, is there no way you can express it without being ‘drunk or disorderly’? How idiotic civilization is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle? (95)

Here, a deictic pronoun ‘this’ in the first main clause and the way in which the same sentence ends in a somewhat colloquial tone (“and laugh at—nothing—at nothing, simply”) help create an effect as if Bertha were directly talking to the reader. The FDT in the second and third paragraphs comprises interrogative and exclamatory sentences, like much of the FIT discourse in the rest of the story. The FDT in passage (13a) is then followed by DT, which gradually shifts to Bertha’s DS near the end of the sentence into the next paragraph (with added emphases):

- (13) b. ‘No, that about the fiddle is not quite what I mean,’ she *thought*, ‘running

⁴ See Scale of speech and thought presentation modes (7) in Section 4.3.

up the steps and feeling in her bag for the key—she'd forgotten it, as usual—and rattling the letter-box. 'It's not what I mean, because—*Thank you, Mary*'—she went into the hall. 'Is the nurse back?'
 'Yes, M'm.' (95)

Bertha seems to think as if she is talking to herself until she does speak to Mary ("Thank you, Mary"), when the text begins to shift from DT to DS. With this initial impression that the heroine confides or talks about her feelings somewhat intimately, the story keeps the same distance and tone towards the reader till the end, maintaining the same effect of proximity between the protagonist and the reader.

The passage which comes as a revelation about the intimate relationship between Miss Fulton and Harry is presented in an NRTA of positive modality, as indicated by the expressions in italics (which are most conspicuous, with added emphases again):

- (13) c. While he looked it up she turned her head towards the hall. And *she saw* ... Harry with Miss Fulton's coat in his arms and Miss Fulton with her back turned to him and her head bent. He tossed the coat away, put his hands on her shoulders, and turned her violently to him. *His lips said*: 'I adore you,' and Miss Fulton laid her *moonbeam* fingers on his cheeks and smiled her *sleepy smile*. Harry's nostrils quivered; his lips curled back in a *hideous grin* while he whispered: 'Tomorrow,' and *with her eyelids* Miss Fulton said: 'Yes.' (109)

The scene is described through Bertha's consciousness, which is clear from detailed and comparatively intimate descriptions of how the two people behave. The basic tone of voice and proximity to the reader do not seem to change greatly but, unlike the preceding part of the story, the passage does not contain any exclamatory and interrogative sentences or fragment sentences which are normally used to express Bertha's emotions, so that the text appears to take on a little more objective and distanced tone. More significantly, however, the passage describes this seemingly quietly happening event, which probably lasts for a very brief span

of time, in the smallest detail, from their postures and facial expressions to movements of lips and eyelids. The minuteness shows how much attention Bertha pays to them, and it also indicates that it is a very shocking reality for her to face and accept on the spot. Sentences such as, “Miss Fulton laid her *moonbeam* fingers on his cheeks and smiled her *sleepy smile*” and “Harry’s nostrils quivered; his lips curled back in a *hideous grin*”, which seems to be resonant with the way they are depicted hitherto, can be indicative of this. Presenting this shocking scene in such an unemphatic, less emotional but detailed manner seems to create a close-up of the scene and heighten a sense of shock, hence surprise.

Reading the text almost fully aligned with Bertha in her sheer bliss, individual readers will probably vary in the extent to which they feel empathy or identify with her. Shocking Surprise here cannot solely be ascribed to the considerably increased alignment with the character before the revelation. The revelation is still presented through her consciousness; therefore, a slight change in tone of voice in the text, let alone the narrative fact quite contrary to Bertha’s prior belief and understanding, should help the scene come as a surprise. Perspective very closely aligned with the protagonist seems to play a crucial role more in allowing the surprised reader to find a meaning or message, as suggested in Section 5.2.2.8.

5.2.3.4 “The Necklace”

This story may also appear to rely on the character-aligned perspective to induce the reader to accept what the couple believes in as an established narrative fact. Unlike “Mouse” and other stories discussed above, however, it is not so much through narrative suspense as a little before it begins that the expectations crucial to surprise will be formed in the reader. The key sentence, “At length, she discovered a black satin case containing a superb diamond necklace” (41) is included in the passage (7) quoted in Section 5.2.2.4, where

Mathilde searches through Mme Forestier's jewellery for something suited to her taste and comes across the necklace. This seems to be where an expectation will be aroused and the aroused expectation may be heightened to the level of belief. Probably, the reader will unconsciously read the sentence in question as a narrative fact told from a neutral narrator's point of view and keep on reading without noticing yet that it is actually narrated from Mathilde's perspective. As a consequence, the suspenseful scene to follow, in which the couple discuss how to deal with the loss of the necklace, will be read on the assumption that the necklace is of genuine diamonds. The narration in the B(R) neutral mode will be accepted as it is in accord with their line of thought: the lost 'diamonds' should be discovered or else they have to be replaced with a similar 'genuine' ones.

The suspenseful narrative consists of narration in the neutral mode which is embedded in the base positive framework and in this, some significance could be found, though it is unknown whether the writer originally intended it. After the revelation of the truth, worries and anxieties which the couple have experienced since they noticed the loss proved to be all insubstantial and a waste of energy after all. The narrative mode, adding some sense of detachment, appears to be indicative of this hidden truth in hindsight, though it will, of course, not be so found by the reader while reading.

5.2.3.5 "Let Me Sleep"

As already discussed in Sections 4.2.5.2.6 and 4.2.6.2.3 in Chapter 4, the B(R)+ve narrative whose sole Reflector is the heroine, with the assistance of the consistent use of present tense, the Narrator's direct address to the reader occasionally found and the strategy of narrative frequency to repeat the same lullaby phrases for several times, seems to operate very effectively in focusing the reader's attention on Verka, involving them in the story telling how

sleepy the girl is, how hard she is struggling against her drowsiness and what a hard life this young nurse-maid is forced to lead. The perspective aligned with the heroine, as well as the same techniques as those creating suspense, appear to be of great help when paving the way for the surprise to come. The considerable sympathy and the conscience aroused on the part of the reader will be a solid foundation on which the development where Varka smothers the crying baby at the end becomes shockingly surprising.

5.2.3.6 “The Gift of the Magi”

Unlike the other stories discussed above, the story is narrated by a heterodiegetic narrator, hence is in B(N)+ve mode. Invisible as the narrator is, he often makes his presence felt relatively strongly and a couple of such examples are quoted here (with emphases added):

- (14) a. While the mistress of the home *is* gradually subsiding from the first stage to the second, *take a look at* the home. (1)
- b. But whenever Mr. James Dillingham Young came home and reached his flat above he was called ‘Jim’ and greatly hugged by Mrs. James Dillingham Young, already *introduced to you* as Della. *Which is* all very good. (1)
- c. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn’t go far. Expenses had been greater than she had calculated. They always *are*. *Only \$1.87 to buy a present for Jim. Her Jim.* (1-2)
- d. There was a pier-glass between the windows of the room. Perhaps *you* have seen a pier-glass in an \$8 flat. A very thin and very agile person *may*, by observing his reflection in a rapid sequence of longitudinal strips, *obtain* a fairly accurate conception of his looks. Della, being slender, had mastered the art. (2)
- e. ‘Twenty dollars,’ said Madam, lifting the mass with a practised hand. ‘Give it to me quick’ said Della.
Oh, and the next two hours tripped by on rosy wings. *Forget* the hashed metaphor. She was ransacking the stores for Jim’s present. (2-3)
- f. She got out her curling irons and lighted the gas and went to work repairing

the ravages made by generosity added to love. *Which is* always a tremendous task, *dear friends*—a mammoth task. (3)

Generic sentences, as in “They always are” in (14c), or other explanatory statements in the present tense are embedded in the text in the normal past tense, commonly found in all the sentences quoted here. Other markers are found in the way in which the Narrator directly addresses the reader as in, “Perhaps you have seen ...” in (14c), “already introduced to you” in (14b) and “dear friends” in (14f), sometimes using imperatives, such as “take a look at” in (14a) and “Forget the hashed metaphor” in (14f), incomplete structures characteristic of spoken style as in the last sentences beginning with the non-restrictive relative pronoun ‘which’ in (14b) and (14f) and even an interjection, “Oh”, in the third sentence in (14e).

The story is framed by basic B(N)+ve modality but has a large amount of B(R)+ve discourses embedded. Up to the scene of the first Relieving Surprise, where Jim comes home and sees Della with her hair cut short, the Narrator puts primary, sharp focus on the consciousness of the heroine. She is described through the Narrator’s eyes as a person who remains loving, caring and selfless in her concern for her husband despite their financial difficulties. This is probably one of the reasons for an impression that although the basic tone of the narrative is a little more detached and objective as a whole than a B(R)+ve framework would be, the Narrator’s voice will sound friendly to the reader, and non-judgemental and loving towards the protagonist. In other words, the text is powerful enough to make the reader empathise or sympathise with Della. However, the density of the B(R)+ve texts is not the sole reason. There seems to be another technique which can interact with this.

There are a few passages found before the surprising scene in which the distinction is harder to make between the Narrator’s report and the FIT (or FDT) of Della. One

representative example which gives psychological description of Della when she comes across the fob chain is given below, with sentences which appear to be harder to classify underlined for the sake of clarity:

- (14) g. ¹She found it at last. ²It surely had been made for Jim and no one else. ³There was no other like it in any of the stores, and she had turned all of them inside out. ⁴It was a platinum fob chain simple and chaste in design, properly proclaiming its value by substance alone and not by meretricious ornamentation—as all good things should do. ⁵It was even worthy of The Watch. ⁶As soon as she saw it she knew that it must be Jim's. ⁷It was like him. ⁸Quietness and value—the description applied to both. ⁹Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. ¹⁰With that chain on his watch Jim might be properly anxious about the time in any company. ¹¹Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain. (3)

To identify sentences 7 and 8, which follow the sentence with *verba sentiendi* (“knew”), as Della’s FIT will probably not be far-fetched. With regard to sentences 2 and 10, however, it would be hard to be sure. Sentence 2, for example, seems to be comments from a Narrator who can enter Della’s consciousness. Or it could be viewed as Della’s FIT, since the main verb of sentence 1 is “found”, it may be possible to think that ‘She thought’ or equivalent is omitted. Likewise, sentence 10 is likely to be taken as B(N)+ve narration, whereas the auxiliary verb “might” may suggest that it is the FDT of Della.

At the same time, we cannot ignore the narrative fact that although the couple are physically (not spiritually) impoverished, which leaves Della feeling sad and weeping now and then, still she never complains but stays positive, loving and self-sacrificing. This attitude of hers appeals to the reader’s moral consciousness and thus easily wins their sympathy and empathy; there is absolutely no reason for antagonizing the reader. Considering that the first Surprise is based on moral wishes of the reader, the omniscient

perspective which is very sympathetic with Della should serve very well to arouse the conscience of the reader strongly. To sustain a delicate balance between detachedness and attachment seems to be key here. It concerns the attitude, both moral and physical, of the heroine, reported by the omniscient Narrator, who is detached and yet ‘stands’ close by her. This attracts the reader, directly stirs the moral conscience and leads them to adopt an empathic stance towards Della.

At the same time, the type of narrative modality where the Narratorial and Reflector modes intermingle with each other is probably most helpful in that a certain moral lesson or message is drawn by the reader. In “Gift”, the moral is almost presented by the Narrator, as already suggested in Section 5.2.2.5, and in this sense it is something to be ‘recovered by’ the reader, there being not so many alternatives, to say the least. This short story even looks like a sort of modern fable; that the all-knowing Narrator retains control over the narration is very beneficial for this purpose.

5.2.4 Advance notices

It may first appear that advance notices serve to arouse certain expectations in the reader’s mind by giving somewhat explicit clues. On closer scrutiny, however, advance notices do not seem to help the story form specific expectations in order for them to be deflated later: they seem to function as a guide to the reader to the right path so that the main theme or message, which the author must have intended to communicate, can be grasped. Examples are much fewer in number than those of perspective restriction and advance mentions to be discussed in the subsequent section, and have been found in only three of the

stories, “Famous Poet”, “Portobello Road” and “Gift.” Table 5.3 below shows specific examples of advance notice (in italics) quoted from the respective stories:

Table 5.3 Examples of Advance Notices

“Famous Poet”	You will complain that I am withholding evidence. Indeed, you may wonder if there is any evidence at all. ‘An abstract funeral,’ you will say, ‘is neither here nor there. It is only a notion. You cannot pack a notion into your bag. You cannot see the colour of a notion.’ You will insinuate what I have told you is pure fiction. <i>Hear me to the end.</i> (216)
“Portobello Road”	I stood silently among the people, watching. <i>As you will see, I wasn’t in a position to speak to Kathleen.</i> I saw her shoving in her avid manner from stall to stall. She was always fond of antique jewellery and of bargains. (2)
“Gift”	Eight dollars a week or a million a year—what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. <i>This dark assertion will be illuminated later on.</i> (4)

Advance notices here are less explicit than Genette (1980) suggests and do not refer so clearly to events which will occur in the future. The examples in “Portobello Road” and “Gift” have the syntactic features common to advance notice in general, so there is no problem to regard them as such. One in “Famous Poet” is not so straightforward, since it does not have such a formulaic grammatical pattern. Yet, the imperative, “Hear me to the end”, alludes to some future development, so it is included here as one example. These advance notices share one textual feature: the Narrators, whether homodiegetic as in the two stories by Spark or heterodiegetic as in “Gift”, directly address the reader in advance notices. At the level of story, there is one thing in common as well. Clearly they try to let the reader notice that there is something more than he or she may believe or think, but none of them explicates their real significance straight away.

What is alluded to by the advance notice varies. In “Famous Poet”, the homodiegetic narrator says that she is aware of the reader’s disinterest in her excitement at the purchase of the insubstantial ‘abstract funeral’ stuff, even in the fictional world, but tells the reader to read on, setting their doubts aside, and hinting at an unexpected outcome which is surely unforeseeable to most readers. The short quotation in Table 5.3 is immediately preceded by the passage below:

- (15) a. Delighted with the bargain, I handed over the eight shillings and sixpence. There was a great deal of this abstract funeral. Hastily, I packed some of it into the hold-all. Some I stuffed in my pockets, and there was still some left over. Elise had returned with a cab and I hadn’t much time. So I ran for it out of the door and out of the gate of the house of the famous poet, with the rest of my funeral trailing behind me. (216)

In “Portobello Road”, the sentence in question appears fairly early in the story, on the second page, before the scene in which Needle speaks to George in the market place and frightens him. This advance notice has a much longer reach, since why Needle is not in a position to speak to Kathleen is not fully explained and understood until later on page 19, where all the circumstances of Needle’s murder are made clear. In the brief survey conducted in 1996, I asked my informants one question to see if they remembered this advance notice.⁵ Only one informant remembered reading it and none could foresee quite how the story would develop. The longer reach may be one of the reasons, but a more plausible explanation would be the temporal leaps (anachronies) frequently occurring in the story, leaping forward in the preceding section and then going backward far into the past in

⁵ The brief survey was conducted among several English postgraduates in School of Humanities, the University of Birmingham, in 1996. The study in conjunction with the survey, based on my M.A. dissertation (an excerpt of which was published in 1993) was presented at the 17th International Conference of PALA (the Poetics and Linguistics Association) held in Nottingham in 1997.

the next. Whatever the reason, the advance notice here merely hints at where the story eventually goes, and is a hint which will tend to be read without being taken seriously. In both the stories by Spark, this temporal device performs in some measure a similar function of hinting to the reader about the coming development in one way or another, whereas the notice in “Gift” functions somewhat differently.

The advance notice in “Gift” provides the reader with a piece of unexpected, puzzling information and in so doing, in a sense, strongly direct him or her to perform careful reading with a special attention to what is to come afterwards. The passage preceding the quotation in Table 5.3 reads as follows:

- (15) b. Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. (4)

In this context, the sentences, “Eight dollars a week or a million a year—what is the difference? The magi brought valuable gifts, but that was not among them” sound fairly abrupt. The last, metaphorical statement, “This dark assertion will be illuminated later on”, appears to be enigmatic enough to make only a short-term impact on the reader. Though enigmatic, this does not seem to affect the surprise the reader experiences near the end. Immediately after the advance notice, there comes an unexpected development: Jim has bought Della the combs which she had long wanted. This will probably cancel the impact of the enigmatic metaphor. Then comes another and greater surprise, where Della shows Jim her present for him, the fob chain. The reader will probably be reminded of what the Narrator has noted in passing previously when he or she reads the final paragraph which provides a vital clue for the meaning of the advance notice, as already suggested in Section

5.2.2.5.

What the advance notices try to communicate look varied at first but, as far as narrative surprise is concerned, they actually all seem to have one essential aim: to induce the reader to understand the story and learn some moral or message, which can sometimes be one particular lesson as in “Gift”, from the surprising outcome or development. The advance notices here are all related to surprising outcomes: they make a brief mention which can draw the reader’s attention to the main point so that the surprising development comes to be integrated with a little more ease and some message is received. When the story ends with this surprise, everything is comprehended in that new light: the reader can recall the advance notice and be convinced, ‘Oh, that’s why.’ The abstract funeral turns out not to be a mere, invisible fictional notion but something powerful enough to seal the fate of the two people who have bought it. Similarly, the reason that Needle does not speak to Kathleen is revealed when we find out about her murder at the hands of George, who hates her. The Christmas gifts exchanged by the impoverished young couple are very valuable and equivalent to those of the magi, just as they themselves are the magi in modern times. In sum, advance notices in narratives involving surprise should be a technique for providing a helpful clue whose real significance is not realised until after the surprise and may help prepare the reader to draw or recover some message which can be imparted most effectively through surprise.

5.2.5 Advance mentions

It has been suggested that advance mentions have a different function from advance notices: they are implicit and their real significance is acquired only later on in the story.

More examples of this are found in my data than those of advance notice and they all appear to occupy a crucial role in helping the reader link the surprising outcome back to the previous parts meaningfully and obtain some message or moral. In short, advance mentions seem to serve the same purpose as advance notices. Yet just as advance mentions exceed notices in number of examples, so they appear to surpass advance notices in relative importance in the interpretive process of the surprise, especially at the final stage. Also, what seems to be essential in advance mentions is that they give coherence to the whole story. Each piece of information found in the advance mentions, as well as in the other parts, should have its reason for existing and a significant role to perform in the story, as Chekhov somewhat exaggeratedly stated, “if one speaks about a nail beaten into a wall at the beginning of a narrative, then at the end the hero must hang himself on that nail” (Lemon and Reis 1965, 79).

This section will account for how advance mentions acquire their real significance and what their significance. Out of the ten stories, “Mouse”, “Window”, “Camp” and “Bliss” contain many prominent examples, whereas “Necklace” and “Portobello Road” have just a couple of less clear ones. The first four stories are discussed in each section and then in the other two all together in the final section. Of the other four stories, “Sleep” and “Prophet’s Hair” are surprising indeed and contain advance mentions but it is the entire story in each case rather than certain key passages that seem to serve as the advance mention. “Famous Poet” and “Gift” do not seem to have any notable examples; the advance notices as discussed above seem to function as advance mentions; they are therefore not discussed in this section. Quotations and explanations to be given in what follows will partially overlap with those which have been provided in Section 5.2.2 concerning integration of surprise and Section 5.2.3, of character-aligned perspective.

5.2.5.1 “Indian Camp”

Examples found in this story, which are more straightforward than any other in my data, are small in number but provide themselves as a good case of advance mentions. The examples are quoted as follows:

- (16) a. In the upper bunk was her husband. He had cut his foot badly with an ax three days before. He was smoking a pipe. (86)
- b. The husband in the upper bunk rolled over against the wall. (86)
- c. ‘Ought to have a look at the proud father. *They’re usually the worst sufferers* in these little affairs,’ the doctor said. ‘I must say *he took it all pretty quietly.*’ (88)

The last quotation (16c) contains the most representative case: the second sentence and the third one of the doctor’s DS, both in italics. (16a) and (16b) do not appear to be so straightforward as (16c): (16a) provides background information on the husband and (16b) is a reminder of his presence. Yet, they are regarded here as advance mentions on the ground that when an attempt is made to integrate the surprising revelation of the husband’s suicide with the entirety, information given in (16a) and (16b) come to be necessary.

The advance mentions in (16c) are powerful enough to grant the reader full recognition of a connection between the husband’s death and the whole story. In a sense, the doctor is absolutely right: the baby’s father suffers most and eventually chooses to die. During the first reading, the reader will tend to show no particular interest in the husband because of the wife’s difficult labour, an event in the foreground, so that they are likely to take the doctor’s words at face value. For example, “the worst sufferers” may be taken to refer simply to those who are most worried and anxious and “he took it all pretty quietly” to mean that he has been enduring the crisis with great patience. After the revelation of the husband’s suicide,

however, a new significance in his speeches will come to be recognised.

For this recognition to happen, information provided beforehand in passages (16a) and (16b) needs to be recalled and be under active consideration; otherwise, the story would become less coherent and adequate understanding would not really be achieved. When these advance mentions are noted and realised, it will be realised what not only the Indian woman but also her husband, who turns out to be more fragile, must have had to endure in the extreme agonies of the labour. Conceivably the man is unable easily to get out of the bunk because of his leg badly injured, his only distraction being to smoke a pipe and turn over.

5.2.5.2 “The Mouse”

As discussed in Section 5.2.2.2, when re-reading the story after the surprise, the reader will soon realise that the lady does not ‘see’ Theodoric struggling with a really awkward situation. There are several passages whose real significance the reader will probably fail to notice and belatedly recognise after surprise, with key phrases italicised in the following quotations:

- (17) a. The blood raced and beat in the veins of his neck and forehead, while he waited dumbly for the communication cord to be pulled. The lady, however, *contented herself with a silent stare* at her strangely muffled companion. (15)
- b. ‘I think I have caught a chill,’ he ventured desperately.
 ‘Really, I’m sorry,’ she replied. ‘*I was just going to ask you if you would open this window.*’
 ‘I fancy it’s malaria,’ he added, his teeth chattering slightly, as much from fright as from a desire to support his theory.
 ‘I’ve got some brandy in my hold-all, *if you’ll kindly reach it down for me,*’ said his companion. (15)
- c. ‘Are you afraid of mice?’ he ventured, growing, if possible more scarlet in the face.
 ‘Not unless they came in quantities, like those that ate up Bishop Hatto. *Why do you ask?*’ (15)

- d. ‘Surely leaving off one small mouse wouldn’t bring on a chill,’ she *exclaimed, with a levity* that Theodoric accounted abominable. (16)
- e. The furtive glance which Theodoric stole at her from time to time *disclosed only an unwinking wakefulness*. (16)
- f. He was conscious of dull suburban stations racing past the window, of a choking, hammering sensation of his throat and heart, and of *an icy silence in that corner* toward which he dared not look. (16)

As already explained, if she *is* sighted, it will be not only totally strange but even heartless for her to stare so silently at him in trouble as described in (17a), ask him to get something for her as in (17b), ask him back as in (17c) or talk just light-heartedly as in (17d). Theodoric’s reports given in (17e) and (17f) can be recognised in retrospect as somewhat characteristic descriptions of what the blind usually look like, which may signal to him, as well as to the reader, to notice that the lady is unsighted. The reader, who must unconsciously be identified with the protagonist to some degree while laughing at him, will fail to notice these hints. It is only when the surprising outcome and the given descriptions and information cohere into a complete, meaningful whole that the learning experience occurs to the reader and they can draw some message.

5.2.5.3 “Bliss”

Considering that the story represents the world almost entirely in the eyes of the heroine, who is blissful and somewhat complacent, it is no wonder that many of the reports and descriptions can be taken as advance mentions. What appears to be fairly distinctive about “Bliss” is that there are those which can be taken as ‘wrong’ clues, or misunderstandings on her part. The examples of wrong clues are mostly concerned with Miss Fulton and Harry’s attitude towards her or the relation between the two. Below are quoted what can be seen as

most conspicuous and significant cases concerning Bertha's misconception about Harry's feelings towards Miss Fulton (with added emphases):

- (18) a. Was there anything beyond it? Harry said, 'No.' Voted her dullish, and 'cold like all blonde women, with a touch, perhaps, of *anaemia of the brain*.' But Bertha wouldn't agree with him; not yet, at any rate. (99)
- b. She talked and laughed and positively forgot until he had come in (just as she had imagined) that Pearl Fulton had not turned up.
 'I wonder if Miss Fulton has forgotten?'
 'I expect so,' said Harry. 'Is she on the phone?'
 'Ah, there's a taxi, now.' And Bertha smiled with that little air of proprietorship that she always assumed while her women finds were new and mysterious. 'She lives in taxis.'
 'She'll run to fat if she does,' said Harry coolly, ringing the bell for dinner. 'Frightful danger for blonde women.' (103)
- c. From the way he stood in front of her shaking the silver box and saying abruptly: 'Egyptian? Turkish? Virginian? They're all mixed up,' Bertha realized that she not only bored him; he really disliked her. And she decided from the way Miss Fulton said: 'No, thank you, I won't smoke,' that she felt it, too, and was hurt.
 'Oh, Harry, don't dislike her. You are quite wrong about her. She's wonderful, wonderful. And, besides, how can you feel so differently about someone who means so much to me. I shall try to tell you when we are in bed tonight what has been happening. *What she and I have shared*. (107)
- d. Miss Fulton moved towards the hall and Bertha was following when Harry almost pushed past.
 'Let me help you.'
 Bertha knew that he was repenting his rudeness—she let him go. *What a boy he was in some ways—so impulsive—so—simple*. (109)

Harry's expressed distaste for Miss Fulton is reported by Bertha, in his own words quoted by Bertha as in (18a) or in her construal of his behaviours as in (18c) and (18d), and disinterest in her known from the conversation between the couple as in (18b) appear quite often and the reader will generally accept them as they are reported, due to the narration presented almost completely through her consciousness. It will be unlikely for most readers to suspect that

Harry is *pretending* not to be interested in, or have any relation with, Miss Fulton, especially since he knows Bertha deeply admires her. If she were less obsessed, in a sense, with her own sense of bliss but directed more of her attention to others, Bertha might be aware that a series of Harry's words or reactions to Bertha look somewhat unnatural or uncaring just as she herself has felt as in (18c).

There are some more examples, which can support in retrospect realisation that Bertha's perception of the reality is not consistent with the facts, though she seems to sense occasionally some undefinable common bond between Pearl and herself:

- (18) e. The provoking thing was that, though they had been about together and met a number of times and really talked, Bertha couldn't yet make her out. Up to a certain point Miss Fulton was rarely, wonderfully frank, but the certain point was there, and beyond that she would not go. (99)
- f. Harry had such a zest for life. Oh, how she appreciated it in him. And his passion for fighting—for seeking in everything that came up against him another test of his power and of his courage—that, too, she understood. (103)
- g. Miss Fulton did not look at her; but then she seldom did look at people directly. Her heavy eyelids lay upon her eyes and the strange half smile came and went upon her lips as though she lived by listening rather than seeing. But Bertha knew, suddenly, as if the longest, most intimate look had passed between them—as if they had said to each other: 'You, too?'—that Pearl Fulton, stirring the beautiful red soup in the grey plate, was feeling just what she was feeling. (103-4)
- h. What she simply couldn't make out—what was miraculous—was how she should have guessed Miss Fulton's mood so exactly and so instantly. For she never doubted for a moment that she was right, and yet what had she to go on? Less than nothing. (105)
- i. How long did they stand there? Both, as it were, caught in that circle of unearthly light, understanding each other perfectly, creatures of another world, and wondering what they were to do in this one with all this blissful treasure that burned in their bosoms and dropped, in silver flowers, from their hair and hands? (106)
- j. For the first time in her life Bertha Young desired her husband.

Oh, she'd loved him—she'd been in love with him, of course, in every other way, but just not in that way. And, equally, of course, she'd understood that he was different. They'd discussed it so often. It had worried her dreadfully at first to find that she was so cold, but after a time it had not seemed to matter. They were so frank with each other—such good pals. That was the best of being modern. (107-8)

Although Bertha completely misunderstands Harry's attitude towards Miss Fulton and their relation, she seems to be slightly more aware of and attentive to Pearl, so that the quoted passages concerning her, i.e. (18e), (18g), (18h) and (18i), seem to function not as wrong clues but as more usual hints whose significance the reader will not acquire until later.

There is no knowing what disposition Miss Fulton really has, but if she has the slightest sense of guilt about her affair with a married man, whose wife is very much attracted by her, it would be no wonder that Bertha feels a hindrance to close friendship with Miss Fulton as in (18e); Pearl cannot look at the woman whose husband she has been intimate with, as well as other good friends of his, in the eye either, as Bertha has observed in (18g). Likewise, Bertha seems to sense, though in a somewhat distorted manner, that she feels Pearl Fulton's mood or feelings and that they share their feelings as in (18h) and (18g). When these sentences are taken as advance mentions, an interpretation may be possible that having the strong intuitive powers with which women are generally said to be endowed, Bertha senses only dimly what another woman who is having a romantic (but adulterous) liaison with Bertha's husband feels. Indeed, they share their love with one and the same man, so that their feelings may be, in some way, similar. Passage (18i) is on the previous page of the shocking revelation of the affair of Harry and Pearl, and may be read during the first reading as a point of culmination where Bertha is absorbed in sheer bliss and cherishes her idea that Miss Fulton is a mysterious but wonderful woman with whom she can share feelings, no words necessary between the two. If this can be taken as another example of advance

mention, it can make doubly sure in retrospect that what she is absorbed in is actually her perception, quite biased in favour of her own contentment. This would be necessary for the reader, as well as for Bertha herself, to be very shocked at the surprising revelation. This sense of shock is again necessary for a message to be drawn and for the reading to be enjoyed.

The other passages (18f) and (18j) together can be interpreted as those which provide the reader with a relatively objective reason for Harry's having an affair with Pearl. Since these are reported through Bertha's consciousness, this will be unlikely to be noticed as such at first, but after the surprise, it will soon be realised why Harry probably has come to be so intimate with the woman, as suggested in Section 5.2.2.8.

5.2.5.4 "The Open Window"

Unlike "Mouse" and other stories, this one does not seem to have a vital clue or evidence in the text or in the story which strongly supports the surprised revelation. Truly, the penultimate paragraph, in which Vera gives an explanation of Framton's abrupt exit without taking leave ("he told me he had a horror of dogs. He was once hunted into a cemetery" (121)) functions as a telltale sign. Yet it may be a little harder even after the surprise to find in the text as solid a support as in "Mouse" so as to become convinced that Vera has improvised a story. Nevertheless, there are several passages which appear to help the reader realise that Vera has the intention of fooling or teasing the guest (with my emphases):

- (19) a. 'My aunt will be down presently, Mr Nuttel,' said a very self-possessed young lady of fifteen; 'in the meantime *you must try and put up with me.*' (119)
- b. '*Then you know practically nothing about my aunt?*' pursued the self-possessed young lady.
'Only her name and address,' admitted the caller. (119)

- c. An undefinable something about the room *seemed to suggest masculine habitation*. (119)
- d. ‘Her tragedy?’ asked Framton; somehow *in this restful country spot tragedies seemed out of place*. (119)

Passage (19a) can be taken to indicate that at the very beginning of the story and their meeting, Vera seems to give a hint to Framton, as well as to the reader, of what is going to happen. As Framton cannot put up with her, he ends up fleeing. It can be guessed from Vera’s DS in (19b) that it is her original intention to make fun of the guest; in order to fulfil her aim, she needs to probe into Framton’s relation with her aunt. Quotations (19c) and (19d) are in negative mode within the B(R)+ve framework of the story, but this should not be coincidental: it is inferable in retrospect that what Framton suspects in his mind can actually imply that the Vela’s story is not true, her aunt not being widowed. Eventually, what Vera has done is try to amuse or discomfort Framton with an innocent motivation on her part just as Mrs Sappleton remarks, “I hope Vera has been amusing you?” (120), which, for him, is harsh treatment.

The surprise ending can meaningfully be connected to the foregoing story without overwork. Because the reader has no choice but to accept the hidden information that Vera is good at improvisation, rather than be convinced of it naturally themselves after re-reading, however, advance mentions here may not look as powerful as those typical ones which the reader fails to notice while reading but re-evaluates later. In spite of that, they are coherent within the whole picture; otherwise no learning will occur and no interest will be aroused.

5.2.5.5 “The Necklace” and “The Portobello Road”

The two stories to be discussed here seem to contain very few advance mentions from

which some vital information in terms of interpretation of surprise can be obtained, but passages found can be regarded as containing information significant enough to help the reader relate the surprise ending or development back to the preceding part.

To start with “Necklace”, the passage quoted previously which reports Mathilde’s finding a diamond necklace among her friend’s jewellery, as already discussed in Sections 5.2.2.4 and 5.2.3.4, serves to create an expectation in the reader. The same sentence appears to perform here another role as an advance mention in retrospect:

- (20) ‘Have you nothing else?’ she kept asking.
 ‘Oh, yes, look for yourself. I don’t know what you would prefer.’
 At length, she discovered *a black satin case containing a superb diamond necklace*, and her heart began to beat with frantic desire. With trembling hands she took it out, fastened it over her high-necked gown, and stood gazing at herself in rapture. (41)

An attentive reader would notice after surprise that the same sentence actually reports recognition of the heroine, rather than the fact. If this were the author’s intended manipulation, he has succeeded in entrapping the reader and having them share the couple’s distress, worries and surprises in the end.

In “Portobello Road”, very few examples are found as far as I can see and the most noticeable ones worth considering read as follows:

- (21) a. One day in my young youth at high summer, lolling with my lovely companions upon a haystack, I found a needle. Already and privately for some years I had been guessing that *I was set apart from the common run*, but this of the needle attested the fact to my whole public: George, Kathleen and Skinny.
- b. Then hac-hec-hoo, we shrieked into the hot Borderland afternoon. Really I should not care to be so young of heart again. That is my thought every time I turn over my old papers and come across the photograph. Skinny, Kathleen and myself are in the photo atop the haystack. Skinny had just finished analysing the

inwards of my find.

‘It couldn’t have been done by brains. You haven’t must brains but you’re a lucky wee thing.’

Everyone agreed that the needle betokened *extraordinary luck*. (1)

Passage (21a) is the very beginning and passage (21b) is in the middle of the same section.

The sentences, “I had been guessing that I was set apart from the common run” in (21a) and “Needle betokened extraordinary luck” in (21b), will be taken at first to mean that she is extraordinarily fortunate. Reading this first section, one interpretation which is most likely to occur to the reader will gain assurance in the fourth section, where her privileged circumstances that she has never starved without having a regular job and the like are accounted for. The fact is that she is killed by George, whose wife Kathleen she tries to help, and her corpse is found from the haystack. After death her soul staying in this world succeeds in taking revenge on him and consequently ends up making Kathleen, whom she first tries to help, suffer badly. This is nothing but extraordinary. Indeed, in retrospect, her finding of a proverbial needle does seem to foretell or forebode her most unusual life. Whether fortunate or unfortunate, she is destined to live with ‘extraordinary’ luck and not to be so common even after death.

Unlike the other stories discussed so far, the advance mentions in this longer short story is placed at the very beginning. However, the distance between this and the surprise outcome does not seem to be a burden for the reader in recall. Since the final section features the picture taken in the first section again as a useful reminder, the story does not lose coherence:

- (21) c. I doubt if George will ever see me again the Portobello Road. He broods much over the crumpled snapshot he took of us on the haystack. Kathleen does not like the photograph, I don’t wonder. (22)

This narrative structure will frame the story as a recollection and enable the reader to command a bird's-eye view of the whole story now in full knowledge of the causal connections between events.

5.3 Conditions of literary surprise: summary

In this section, five conditions—two necessary and three optional—of literary surprise which have been proposed and discussed in detail respectively in Section 5.2 will be reviewed in summary with some additional suggestions. Basically, the necessary conditions, concerning expectations and surprise meaningfully integrated with the story, overlap those which have been suggested by stylistic/narratological, and psycholinguistic and psychological studies, as reviewed in Sections 2.2.1 and 2.2.2. The notion of expectations, however, needed to be broadened so as to explain the issue more thoroughly and efficiently without increasing the number of explanatory tools. Also, a few optional conditions working at the text level were noted, such as perspective restriction, advance notices and advance mentions, which serve to help the reader interpret surprising outcomes, hence the whole story, once the ‘new light’ has been added and examined.

5.3.1 Expectations to be deflated

As probably the most essential condition of surprise generation, four types of expectations of the reader which are going to be upset have been proposed and discussed.

The expectations are based on: rational prediction (Type I); the moral wishes of the reader (Type II); confident expectations concerning the protagonist's belief (Type III); and the real life (or common sense) knowledge of the reader (Type IV). As far as my data are concerned, Type III (including "Mouse", "Bliss" and others) is the most common, used in more stories than the others. However, it seems harder to specify which type is most 'common' or 'typical' in literary fiction on the whole. Generally speaking, there can be expectations about anything and so there can be countless ways of upsetting those expectations, let alone types of expectations and ways of deflating them in narrative fiction. Examining stories of more diversity would possibly help identify yet another type of expectation.⁶

The suggested four types of expectations can roughly be grouped into two in terms of their abstract contents: I and IV as one group, and II and III as the other. Expectations of Types I and IV appear to be based on what people usually believe or think as 'normal,' 'culturally acceptable' or 'likely to happen' in certain contexts in life: in other words, they are external factors. It is most normal or usual for a married man anywhere in the world to be grateful to and happy with the safe birth of his baby. However hard it is for him to wait during the labour, it is most likely for him to welcome his new-born baby with great joy and gratitude. Also, in Western society, Christmas presents, especially presents from the loved ones, are something special, so it is easily imagined that Jim receives one from his wife with gratitude and joy. On the other hand, Types II and III seem to be factors more internal to the story: both moral wishes and the confident expectations or empathy with the protagonist are attributable to the reader's mind, consciousness or sense of moral, which is of course

⁶ There is at least one more type of surprising story which manipulates the expectations of the reader about genre. "Death and the Compass" by Borges is such an example: it looks like a typical detective story at the beginning but as the story progresses and nears the end, it turns out to be different. As the present study focuses on 'plot-based' surprise as already noted, this is not discussed. For more detail, see Hoey (2001, 43-9).

inseparable from the society though. In “Sleep”, the reader’s strong apprehension about Varka who comes up with the idea of killing the baby can be ascribed more to conscience of individual readers as humans than to the social rule or convention. Likewise, reading “Mouse”, most readers will become ‘unconsciously’ empathic with Theodoric in his trouble, however laughably he behaves, as a result of mind control in the telling. The social or cultural influences and more individual, moral elements, both innate and acquired, are inseparable from each other but interactive within the reader; so this suggestion must be rather tentative. Nevertheless, it seems likely that the story focuses more on the internal factor than the external, or vice versa, so as to control the reader’s expectations in order to generate surprise.

5.3.2 Surprising outcomes/developments as incorporatable parts

The other necessary condition, which is as essential as the one of expectations, that a surprising outcome or surprise twist is always meaningfully incorporatable into the foregoing plot may be crucial for the reader to enjoy the story fully. In most cases, it is not such a difficult task to relate a surprising twist or outcome back to the preceding part of the story: if it is too difficult, the reader will not understand the story well or enjoy it very much. Now it seems that to find a meaningful connection between the surprising episode and the rest of the story is one thing and to learn something from that connection is another. For example, reading “Famous Poet”, most readers can probably easily find a link between the death of the two characters and their purchase of the abstract funeral on the one hand, and survival of the heroine and her abandonment of the funeral on the other. Similarly, readers of “Bliss” can

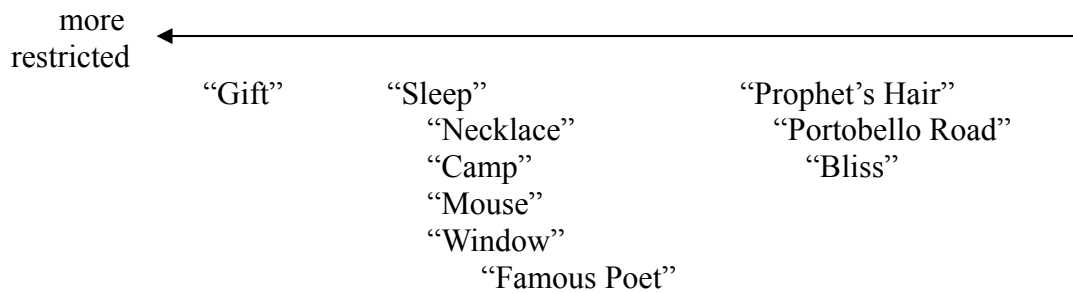
see that Bertha is in bliss to the extent that she is so complacent that she tends to distort reality concerning Harry and Pearl in particular. In “Prophet’s Hair”, it is not hard to relate the lost Prophet’s hair with the seemingly opposite outcomes which await the family of the rich money lender and the family of a great thief. ‘So what’s the point?’ is the next and most significant question to consider. What significance is there between the two characters’ deaths, the heroine’s survival, and the purchase/abandonment of the notion of a funeral? What does it mean for Bertha to know of the Harry’s liaison with Miss Fulton but to remain happy deep within? And what does it indicate that the two families face their ultimate fates in quite opposite ways? These are the questions the reader should be eventually expected to find answers to.

Indeed, when it comes to ‘interpreting’ the connections to draw out some message or moral, the differences lie with individual stories and individual readers (who are different in their reading experiences, age, gender, personal dispositions and social/educational/religious/ethnic backgrounds). Out of the ten stories analysed, “Gift” seems to impose a tighter restriction on the moral to be recovered than the others. Some of the other stories such as “Sleep”, “Necklace”, “Camp”, “Mouse”, “Window” and “Famous Poet” do not appear to be less restricted and yet resultant interpretations or messages drawn may not be so widely diverse either. Among these, “Sleep” is more restricted and “Famous Poet” less so than the others. “Prophet’s Hair”, “Portobello Road” and “Bliss” will be characterised more by indeterminacy as Miall (1988a and others) suggests⁷ and probably allow a wider range of interpretation than the rest, largely because the first two contain supernatural elements, such as a ghost or curse, and “Bliss”, due to the restricted perspective and the focus on the psychology of the heroine, demands of the reader more effort to imagine

⁷ See Section 1.1.2 for a brief review of Miall’s work.

the heroine's circumstances and find out the meaning. The degree of restriction can be shown in a schematic continuum as in a scale below, where the arrangement is based on my own interpretations presented in Section 5.2:

Figure 5.1 Scale of Restriction on Interpretation



The more leftwards the title is located, the more restricted or determinate its interpretation can be, so that “Bliss” may be the least interpretively restricted among these stories. Beyond these general tendencies, the arrangement of those stories except “Gift” may well differ from one reader to another.

5.3.3 Character-aligned perspective

A narrative perspective aligned with, or highly oriented towards, the protagonist is observed in many of the stories. More than half the stories seem to depend heavily on this technique. As an optional condition, the device can serve not only to create expectations by arousing empathic feelings consciously or unconsciously; it can also be a further impetus for the reader's interpretive behaviour in seeking a message in the story. In this sense, this perspective manipulation is multi-functional. To be more precise, in the story which actively

employs this stylistic technique, expectations will be built up as follows: a perspective aligned with the main character can first arouse in the reader empathy or sympathy with the protagonist, which can be either conscious, as in “Sleep” and “Magi”, or unconscious, as in “Mouse”, “Necklace” or “Bliss”, by creating the proximity to the protagonist; then, this empathic or sympathetic tie with the protagonist, whether consciously or unconsciously, can form expectations in the reader, expectations based on rational prediction, these being in turn based on moral wishes or expectations that the protagonist’s ideas and/or feelings are true.

As a second function, restricted perspective can indirectly or eventually motivate the reader to find a meaning or message through surprise. The more empathy the reader feels towards the protagonist and the more involved they become with the story, the keener they will become on uncovering some moral for the story after the surprise. The sense of deception, whether pleasant or shocking, tends to be larger when the reader has a stronger attachment or belief than otherwise. Although the perspective alignment is an optional condition, this has a power to heighten the sense of shock and so is a very powerful technique.

Out of the six stories, four belongs to Type III, all B(R)+ve narratives. Considering the nature of this device and the stories whose expectations are concerned with the hero/heroine’s beliefs, this condition can be required by this type. Of the two stories, one is from Type I and the other Type II. Considering their narrative contents with sharp focus on the protagonists’ states of mind and modalities (Category B positive modes) of narration, the difference in Type means nothing in particular. Typically, Type III stories most effectively apply this technique, whereas stories from other groups which deal more with psychology of the protagonist in the positive modality can fully benefit from the technique. Thus, the strategy of perspective alignment with the main character can probably be another necessary condition for Type III but remain as optional one for stories of the other types.

5.3.4 Advance notices

Against the known function performed by advance notices, those which are found in a couple of the surprising stories usually serve to guide the reader to the right path so as to help the main theme of the story be grasped just by alluding to some future development. As an optional condition, this device is not so common, hence is a less powerful one than perspective manipulation. Examples are found only in three stories, “Famous Poet”, “Portobello Road” and “Gift”, the latter two of which contain clear and fairly typical examples while the first is a less explicit case, without common syntactic markers. The examples share features at the level of both text and story: the narration, heterodiegetic or homodiegetic, takes the form of direct address to the reader; and like advance mentions, the advance notices do not explicate their real significance right away.

Allusions made by the advance notices in literary surprise vary from story to story. In two of the stories by Spark, the notices hint to the reader about the development to come in the subsequent plots, whereas one in “Gift” strongly directs the reader to read what is to happen afterwards with special attention. However, the notices are all related to surprising outcomes or developments and broadly speaking, they appear to share one primary purpose of motivating the reader to comprehend the story as a whole and, eventually, learn a moral or message via the surprise.

5.3.5 Advance mentions

Like advance notices which have been suggested are more explicit, advance mentions

in literary surprise seem to perform the same function of helping the reader search a cohesive tie between the surprising developments and the foregoing story for a better understanding and draw some message. Therefore, this narrative technique may have more significance in the interpretive process of the reader than the advance notice. Many of the stories employ the technique but four stories do not contain noteworthy, salient examples.

The significance and prominence of the technique used varies among the stories. Some stories, such as “Camp”, “Mouse”, “Necklace”, “Bliss” and “Portobello Road”, have sentences and passages which are more specific or prominent, whereas “Window” seems to have linguistic clues which are not enough convincing. Regarding the remaining stories, “Sleep”, “Prophet’s Hair”, “Famous Poet” and “Gift” which have not been taken up, the coherence can naturally be understood as the story progresses (especially as in “Sleep” and “Gift”), or examples are not found in any particular sentences or passages but since still there exists coherence in the story, understanding will not be prevented. These stories are from either Type II upsetting the reader’s moral wishes or Type IV based on supernatural elements, expect “Portobello Road”. On the other hand, stories of Type III (based on confident expectations concerning the protagonist’s belief) appear to require application of this narrative technique. Whether the technique is applied or not seems to depend on what type of expectations the story is going to upset. If the analyses performed here are correct, advance mention is a semi-optional condition which needs to be fulfilled by Type III stories but not necessarily by stories from the other groups.

Table 5.4 Conditions for Literary Surprise—necessary and optional

Stories	Types of expectations	Expectations to be upset	Incorporatable surprising development	Perspective alignment	Advance mentions	Advance notices
“Camp”	I	Necessary condition			•	
“Gift” (ii)				•		•
“Sleep”	II			•		
“Gift” (i)				•		
“Mouse”	III			•	•	
“Window”				•	•	
“Bliss”				•	•	
“Necklace”				•	•	
“Famous Poet”	IV					•
“Portobello Road”					•	•
“Prophet’s Hair”						

- optional conditions applied

5.4 Model of literary surprise

According to the analyses performed on the short stories in my small sample, the two necessary conditions—expectations and incorporatable surprising development—can be *sufficient* conditions as well, at least regarding stories which deflate Type I, II and IV expectations. “Prophet’s Hair”, which has global, plot-based surprise, as well as numerous local surprises, applies only the necessary conditions but is still surprising. Table 5.4 (on page 249) shows which stories satisfy which conditions at a glance. When at least the first two conditions are satisfied, most stories can be surprising. The basic type of literary surprise creation can be stipulated as follows:

- (22) The protagonist is involved in a narrative event/situation which naturally raises one of the following expectations: expectations rationally prompted by the plot development; expectations based on the moral wishes of the reader for the protagonist’s welfare; or expectations built up from the real life experience and knowledge of the reader. At the end or near to it, the story unfolds in such a way as to run counter to those expectations. The surprising outcome or development thus created promises the reader that it constitutes a coherent and cohesive connection with the rest of the story. The reader is then motivated to draw some message or moral.

When the surprise is caused by upsetting the third type of expectations in particular, the story will need two more conditions to be fulfilled, so the stipulation needs partial adjustment:

- (23) The protagonist is involved in a narrative event/situation which naturally raises confident expectations concerning his or her belief or idea. The event or situation, or the whole story is described from perspective closely aligned with him or her, whether in Reflector or Narratorial mode, so that the reader’s empathy or identification with the character is aroused, either consciously or unconsciously, as the story progresses. At the end or near to it, the event or situation develops or is concluded in such a way as to run counter to those expectations. The surprising outcome or development thus created promises

the reader that it constitutes a cohesive connection with the rest of the story by disposing advance mentions in the preceding text. The reader is then motivated to draw some message or moral.

It is not necessarily promised that the reader will certainly obtain some moral or message from the story. The story can most probably be understood as a complete, coherent whole, but when it comes to learning some moral, this possibility will vary among the stories and the individual readers, as discussed in Section 5.3.2.

Other than the necessary conditions, the three optional conditions are applicable to stories in which upsetting Types I, II and IV expectations causes surprises and so can be stipulated as follows in order of significance:

- (24) a. The episode or the story as a whole can be narrated whether in the Reflector or Narratorial mode from the point of view closely aligned with the protagonist who is involved with the episode to cause surprise, so that the reader can feel empathy with him or her.
- b. The story can contain particular sentences or passages as advance mentions which, in retrospect, serve to provide the reader with necessary information for finding a meaningful and cohesive link between a surprising outcome/development and the preceding plot and, preferably to motivate them to learn something from the story.
- c. The story may have a particular sentence as an advance notice (whose canonical linguistic form is “As you will see later”) which can direct the reader’s attention to a main theme or event beforehand to which they are expected to pay more attention.

Out of the ten stories, “Gift”, “Mouse”, “Window”, “Bliss”, “Necklace” and “Portobello Road” satisfy four conditions out of five, with varying degrees of prominence regarding the optional conditions. “Camp”, “Sleep” and “Famous Poet” meet one optional condition and “Prophet’s Hair” satisfies only the necessary conditions, as previously

mentioned. A question will be raised as to whether there is any interaction between the number of conditions fulfilled and the degree of surprise. Inasmuch as it seems hard to determine which story is more surprising than the others in my sample, the question may not be quite relevant. However, there will be some relation between the kind of condition to meet and the intensity of surprise the reader tends to feel. When Type III expectations are deflated, the reader tends to feel more surprise because the sense of deception, so to speak, will be stronger than when the other types of expectations are upset. Then, condition (24a), of perspective alignment, may be the most powerful optional condition, whereas condition (24c) seems the least important of the three.

In conclusion, it seems that literary stories with plot-based surprise at or near the end generally aim to provide the reader with an opportunity to consider particular moral messages *through* surprise. To provide the reader with a surprising twist or outcome should be considered to be more a means than its objective. Optional conditions all appear to support and serve this ultimate purpose by motivating and helping the reader to interpret the story for some message. This may be why, as the analyses reveal, the optional conditions are commonly multi-functional. Some of the stories, like “Gift”, may have one particular message or moral to convey, but most others will not, so that they probably tend to be interpreted somewhat differently by different readers within certain limits. In this sense, all that the story can do is to motivate the reader to think their own thoughts on the basis of a found link between the surprise and the rest of the story.

CHAPTER 6 CONCLUSION

6.1 Suspense and surprise in literary fiction as interests and emotions

Chapters 4 and 5 have proposed the conditions for creating suspense and surprise as major elements of interest in literary fiction. Suspense has been more widely researched and more analytical proposals have been offered, especially in the fields of psychology and psycholinguistics, than with reference to surprise. Accordingly, in the present study, more space and effort have been devoted to analyses of literary suspense. There appears to be a considerable difference between suspense and surprise in terms of their creation: suspense requires more necessary conditions and elements to control its intensity and more complication than surprise which can be relatively simply created. On the other hand, the quantity of research interest does not necessarily parallel the significance of the two factors in terms of their influence on story comprehension or effect. Surprise needs to be closely knitted into a coherent text and thus seems to occupy an indispensable role in helping the story to be understood and in conveying certain kinds of message to the reader. But both suspense and surprise provide the reader with emotional experiences in reading and play a significant role in allowing them to understand and enjoy the story.

As differences between suspense and surprise look more prominent than resemblances, these will be discussed first. The two basic models proposed are now cited from each chapter:

Literary suspense:

The protagonist faces a conflict with other character(s), narrative situations, or within the self. In the opposition, the protagonist faces a situation where he or she fears losing something or someone important to them. In the case of someone important, the person is a trigger-character more directly troubled. The situation has two opposing outcomes—a hoped for one and an unhoped for one—which are readily foreseeable. Until a resolution or conclusion is presented, a state of aroused uncertainty continues (for a short while at least).

Literary surprise:

The protagonist is involved in a narrative event/situation which naturally raises one of the following expectations: expectations rationally prompted by the plot development; expectations based on the moral wishes of the reader for the protagonist's welfare; or expectations built up from the real life experience and knowledge of the reader. At the end or near to it, the story unfolds in such a way as to run counter to those expectations. The surprising outcome or development thus created promises the reader that it constitutes a coherent and cohesive connection with the rest of the story. The reader is then motivated to draw some message or moral.

As far as the close analyses are concerned, it is clear that the two interests are quite dissimilar in their creation in many ways. As mentioned above, the number of conditions involved, or the complexity, may be the most prominent difference: literary suspense involves five necessary conditions, whereas basically only two conditions suffice to create surprise. Besides, suspense has far more options varying its intensity, while surprise seems to need to satisfy a few extra conditions to achieve coherence in the text, but not to adjust its intensity. This may be because surprise can usually be either shocking or relieving. Before drawing some conclusions about the differences in creation between the two, it would be helpful to attempt an explanation of the two interests as emotions.

As emotions, suspense and surprise are experienced differently: the former is experienced *in the process*, lasts spontaneously, and can artificially be sustained, for a certain period, whereas surprise is experienced *as a result* of something, so that it is not enduring but ephemeral and usually relieved soon after it is experienced, with some lingering effect. In contrastive terms by analogy with linguistic aspect, suspense is a *progressive* emotion, while

surprise is a *perfective* emotion. When reading the same story for a second or third time, the reader, in spite of the full knowledge of the outcome, can still feel suspense albeit to a lesser degree than the first time. Surprise does not seem to be as resilient as suspense: it will usually not be experienced again afresh once the reader has knowledge of the story. Even though it could be experienced twice or more, it will be so experienced to a much lesser degree. It seems that only loss of memory of what they have read previously would be of some help to readers in experiencing the emotion anew.

On the assumption that this is how to conceive of the two emotions, a major difference in creation of literary suspense and surprise can originate in the difference between the two emotions. Namely, literary suspense is a *process-oriented* interest whereas surprise is an *effect-oriented* one. As such, suspense can be more susceptible of control or manipulation at the levels of both text and story than surprise in the sense that it can be enhanced by a variety of means, as presented in (22a) to (22i) in Chapter 4. As already discussed in Section 4.2.2, suspense is not always resolved in literary fiction and whether it is resolved or not does not greatly affect the enjoyment of the reading. It means that experiencing suspense is a primary purpose in itself. The feeling of suspense will also help the reader to become involved more with the story, which may lead them to better understand the story. On the other hand, when caused at the end of the story in particular, surprise gives the reader an opportunity to renew or reassess their understanding and gain some learning from the story. In order to fulfil this aim, the reader needs to be taken by surprise, but reassessment of the story should be a primary and ultimate goal. This is where a substantial difference between suspense and surprise lies in literary text.

In order to explain the resemblances, it is necessary to consider suspense and surprise as emotions or affective variables from more psychological perspective and to suggest what

influence they have on the reading comprehension of the literary fiction. In Chapter 1, the notions of interestingness and affect have been described as cognitive processes and more purely emotional reactions, these two being inseparably related in reading. Suspense and surprise undoubtedly are at once interests and emotions; they are more similar to each other as emotions than as interests. As emotions, they resemble each other in at least two respects: they tend to be experienced with more or less excitement and both of the emotions will cause the reader to seek some cognitive means to moderate the excitement. Suspense needs to be moderated, at least partly because it usually can be stressful to stay in a suspenseful state. To release tension, the reader will seek resolution of the ongoing conflict and try to overcome the apprehension. Similarly, surprise requires a satisfactory answer to, or explanation of, the experience, partly because it can be experienced as a sort of deception, as mentioned in Section 5.2.3, and can even be shocking.

As forms of interest, they are more contrastive, as stated above: suspense, which will be aroused *while* reading a particular narrative event or situation, is maintained by and maintains the reading so as to release tension. Surprise, which is caused *after* reading some narrative revelation, makes the reader realise their own failure to notice the (whole) truth, and facilitates or drives re-reading and reassessment of the text so as to better understand the unforeseen outcome. In the process of re-reading and reassessing, inferences and reasoning activities can also be triggered. Although interests and emotions closely interact, the relative importance a single emotion can have in the interpretive process seems to vary from one emotion to another. Again suspense and surprise look different. Suspense seems to have more influence as emotion, surprise as interest. Suspense can be experienced more as an emotion and can simply be enjoyed. Surprise is also enjoyable but serves more to facilitate understanding than merely to stimulate the reader emotionally.

6.2 Suspense and surprise as emotional responses in literary reading

Suspense and surprise have been compared and discussed above in terms of interest and emotions on the basis of the notions defined in Section 1.2 and the analyses carried out. When they are reassessed in the light of literary reading, two kinds of possible general implications can be drawn: one is the implication which the view of suspense as an ongoing, progressive emotion and surprise as a resultant, perfective emotion has for the role of emotion in reading literature; the other is the implication that narrative elements (see Section 1.1.3) contribute to emotional reactions. As this discussion is not the main purpose of the present study, generalization attempted cannot but remain fairly sketchy, and further in-depth theoretical consideration, as well as empirical research, will be conducted on another occasion.

First, both suspense and surprise appear to be emotions which are regarded as an “important mechanism guiding and sustaining our attention” (Van Peer 1997, 221), as quoted in Section 1.1.3, rather than as merely performing an “attention-focalizing function” (Carroll 1997, 201). That is, the emotions direct and focus attention on a narrative episode of some significance in the story and at the same time sustain the attention for a while until the suspense is resolved or a new connection is found out between the unexpected outcome and the story as a gestalt. This mechanism, however, seems to work differently in the two emotions. Suspense operates on a moment-to-moment basis: it guides the reader’s attention to an on-going episode, drives the reader to rivet their attention to the episode in question, and helps them follow the story. Also, suspense can be an *anticipatory* feeling (e.g. Miall 2006, 54) in the sense that while reading a suspenseful episode, while hoping for a desired outcome, the reader is usually wondering (or made to wonder by textual stimuli) what is going to

happen next, how this suspense will be resolved and where the story will go. Although it does not necessarily directly contribute to the reader's comprehension of the story, the attention being glued to the episode for a while can be expected to eventually lead to its appreciation in some way or other.

On the other hand, surprise does not work in an on-going fashion but commands the reader's attention to a completed episode (i.e. the unexpected development) and gives an opportunity to think or reflect or, in other words, "*trigger a reevaluation*" (Van Peer 1997, 220; see also Section 1.1.3) of the reader's understanding of the story, bringing the cognitive system into play. The emotion guides the reader's attention back to the preceding story, operating "like a search light" (Carroll 1997, 201), foregrounding the unexpected outcome against the background of the whole context so as to renew the comprehension. Moreover, the emotion of surprise seems to be a typical example that can offer evidence that a schema is insufficient for comprehension of literary texts: the surprise usually experienced in literary narratives is caused by schema defamiliarization at the story level (i.e. a raised expectation is deflated). The emotion leads the reader to recontextualize the unexpected development to better comprehend the situation by integrating the defamiliarized narrative element into the whole text. Thus, surprise is a typical emotion which fits Miall's 'defamiliarization-recontextualization cycle'.

It seems that emotions are generally *multi-functional* in literary comprehension in the sense that one and the same emotion can have more than one function and that different emotions function more or less differently. As far as suspense and surprise are concerned, they both guide and sustain the attention of the reader but suspense appears to "keep us locked on the text on a moment-to-moment basis" (Carroll 1997, 210), enhances our sense of enjoyment and acts as an incentive for making us engrossed in the story rather than requiring

some cognitive efforts. Surprise does seem to rivet the reader's attention to an unexpected revelation and its possible connection back to the preceding story but not in the same way as suspense does: after it directs our attention to the unexpected outcome, it goes on to have us engaged more with re-evaluative cognitive activities, such as thinking or inference, to search for meaningful connections, or a new schema, so that we can become more convinced. As suggested in Section 6.1, surprise can be an emotion for triggering re-evaluation and new schema creation, more directly contributing to literary comprehension, whereas suspense can usually prompt the reader to follow the story and help them immersed in the story world.

Finally a general comment can be made in terms of contribution of the narrative elements to emotional responses, that is, what elements in the narrative structure contribute to elicit those emotions. As for suspense, four out of the five necessary conditions proposed (potential plot-bifurcation, an episode of interest, a conflict in characterisation, perspective, and sustainment) are regarded as elements at the story level (in Chatman's Scheme in Figure 3.1) rather than those at the discourse level. Basically, the four elements are of Events (plot, episode and sustainment) and Existents (characterisation), the former outnumbering the latter. Manipulation of perspective and/or modality is the only element at the level of discourse. Surprise requires two necessary conditions (expectations to be upset and incorporatable unexpected development), both of which belong to Events. A tentative conclusion which can be reached here is that elements at the story level rather than those at the discourse level, and especially Events elements seem to elicit emotional responses, of suspense and surprise at least, and play significant roles in reading, understanding and enjoying literary fiction.

6.3 Issues for future investigation

The present study has focused on textual analyses of a small number of short stories, with the support of intuitive introspection, on the basis of a variety of insights and suggestions made previously in the fields of psychology, psycholinguistics, stylistics (or literary linguistics) and narratology and attempted to devise formulae for creating suspense and surprise in literary texts. Due to the wide scope of the topic, there remain studies and issues yet to be raised. This section will note three of these and very briefly discuss their significance for future research: study of combinations of suspense and surprise; comparative studies among different genres; and the potential for researching the role of emotion in literary reading.

To begin with, the issue pointed out by Chatman (1978) concerning the combination of suspense and surprise in literary fiction, as reviewed in Section 2.2.3, deserves more attention. As mentioned, suspense and surprise are frequently observed in various combinations in the story or novel and the interests and enjoyment of reading seem to be enhanced. As discussed in Section 4.2.2, suspense does not have to be resolved at all but when it is resolved, as it often is, the resolution tends to be a surprising one. Two most common patterns found in short stories examined are: desirable resolution-Relieving Surprise (ending) and undesirable resolution-Shocking Surprise (developments). To put it more simply, in short stories, global suspense, whether resolved or not, is often followed by a global surprise which is either an outcome or development, and not vice versa. When there is more than a single pair of suspense and surprise episodes, a whole sequence may look different with each suspense followed by a surprise, as in “The Prophet’s Hair”. Novels can have more combinations of the two interests than short stories, which itself is worthy of research. When the scope is

limited to global or plot-based suspense and surprise, it may be hard to come across many truly new sequences, but with local interests taken into consideration as well, new patterns or regularities may be discovered.

Related to this issue, possible genre-based differences seem to deserve more attention. Comparative studies to examine if there is any difference in the creation of suspense and surprise between the short story and the novel or between literary fiction and popular fiction can provide further evidence and help give a more solid foundation to explanations of the two literary interests. Especially, comparison between literary narratives and popular or entertainment novels could highlight any characteristic features that make narrative fiction more literary and provide some answers to the questions raised, about the differences in the way of reading between texts of different genres, in Section 2.1.3.1.

As the text analyses presented are mostly based on my own intuitive reactions and interpretations as a reader and carried out with introspective efforts, they might benefit by being systematically tested by conducting questionnaires with native speakers of English (or equivalents) as informants to see if they are valid and replicable. Collaboration with researchers from psychology or psycholinguistics could be beneficial, depending on what methods are employed. While empirical study of literature has already been conducted increasingly actively as introduced in Chapter 1, attention to the role of emotions in the reading process has not yet been fully paid, as Miall (2006) suggests. Cognitive poetics appears to be a very attractive and promising approach to narrative studies, but its main aim does not seem really so ‘novel’ as it first looks. The role of emotion in reading literature which has been under-researched thus far should deserve more serious attention and so ordinary readers should be more focused on accordingly, which I think was attempted through the present study. Now may be the time for the predominant theory-oriented, theory-based

approach to stylistic and/or narratological studies to seriously consider stepping aside from its familiar course, taking a fresh look at actual readers and actual texts, and having a more reader-oriented, text-based outlook. In so doing, interdisciplinary empirical research would help balance largely theory-oriented studies, cognitive or otherwise, because empirical evidence can provide theoretical studies with more objective support, and can help researchers not only with development of their theoretical grounds but also with an opportunity to gain a new appreciation of real readers and texts. Future potential for interdisciplinary research, especially of emotional responses in literary reading, appears to be considerable and promising and it should deserve more serious and wider attention.

APPENDICES

A. SYNOPSSES OF SHORT STORIES

SUSPENSE

A.1 “Indian Camp”

Nick, his father, who is a doctor, and Uncle George arrive in a boat at an Indian Camp. In one of the shanties is a young Indian woman who has been having labour pains for two days. When Nick follows his father and Uncle George into the smelly shanty, the woman is screaming on the lower bunk. In the upper bank lies her husband, smoking, with a badly injured leg. Nick’s father begins to operate on her without anaesthetic. Beside him Nick watches and helps. During the operation Uncle George and other Indian men help Nick’s father, holding down the screaming woman. The operation takes a long time but it is successful and Nick’s father is particularly proud of his efforts. With this triumph, the doctor remembers the father of the new baby, who the doctor thinks must be proud, and looks into the upper bunk to find him dead under the blanket: his throat has been cut by a razor in his own hand. Nick witnesses this, too. On the way home, in the boat, Nick asks his father about the woman’s labour and the man killing himself. Nick becomes sure that he will never die.

A.2 “Little Things”

Late one afternoon, a man (referred to as ‘*he*’ in the story) is packing his suitcase to leave the house and a woman (‘*she*’). She notices him, shouts at him and begins to cry angrily that she is glad at his leaving the house. After finishing packing, he tries to pick up the baby’s picture. Hearing him say that he wants the baby, the woman tries to keep the baby boy and the two begin to scuffle. The woman becomes very emotional, shouting and crying at the man, while he tries to take the baby away from her. The baby turns red and begins to scream. The man and the woman both pull the baby’s arms by turns, and then the scuffle seems to end, with this last sentence: “In this manner, the issue was decided” (124). It should be noted that the three characters (‘*he*,’ ‘*she*’ and the baby) in this story are not given names and that their speeches are reported in Direct Speech without inverted commas.

A.3 “A Small, Good Thing”

Ann Weiss goes to a nearby bakery to order a birthday cake for her son, Scotty, the day before his eighth birthday. She asks the baker to put Scotty’s name on top of the cake. On the same day, the ‘birthday boy’ is hit by a car on his way home. Scotty walks home fine but loses consciousness at home and is hospitalised. After a series of examinations and treatments for a concussion, he falls into a deep sleep. Ann and Howard, the father, begin to worry that he is in a coma. Dr Francis, a handsome and hairy doctor who is always dressed fashionably, insists that Scotty is not in a coma. After a while, Howard goes home for a change, where he is annoyed by anonymous phone calls talking about a cake he knows nothing of. On Howard’s return to the hospital, he finds Scotty is now connected to a new tube. Dr Francis finds the hairline fracture of the skull in the next examination. Though he is still convinced that the boy is not in a coma, he orders an X-ray examination. The next day, Dr Francis assures the parents that Scotty should wake up very soon. As urged by the doctor, Ann goes home to rest. While waiting for the elevator, Ann sees a black family. She learns that their son has also been seriously injured and is being operated on. Back

home, Ann receives the same anonymous phone calls as Howard, which says something about Scotty, and she soon hangs up.

Back at the hospital, Ann asks a nurse about the boy of the black family, and finds that he has died. Then, in front of the elevator, she sees the man delivering trays of warm food from the cart, so she hurries to Scotty's room. Howard tells Ann that Scotty needs more tests and probably an operation. She is shocked at this news, but then the boy opens his eyes. He does not seem to recognise his parents. In great surprise, Ann and Howard talk to him earnestly but in vain: Scotty soon breathes his last breath.

At home, Ann receives the anonymous phone call again, hearing it say, "Your Scotty, I got him ready for you" (327). Ann and Howard get upset and very angry at these repetitive, impolite and upsetting calls, but then Ann remembers about the cake she had ordered. They drive down to the shopping centre to see the baker. Ann furiously complains to the baker about the series of phone calls. The baker becomes aggressive too, but when he learns that their son has died, he offers his sincere condolences. He apologises for his rudeness over the phone and serves them warm rolls from the oven and coffee. The baker tells Ann and Howard about his lonely life without children. The three of them keep talking through the night.

A.4 "Two Gallants"

Lenehan, a young Dubliner, who is considered by many as a 'leech', is earnestly listening to Corley, his friend, walking along the street. Corley talks about how he used to fool around with a maid working at a house in Baggot Street. As a Lothario, Corley used to pick up lots of girls and among them is the girl whom he is telling Lenehan about. Before her, Corley used to pretend to be a man of class and, on the pretext that he was unemployed in those days, he would have her pay return fares on the tram for him and often even bring him cigars. Listening to Corley's story, Lenehan incites him to pick her up and to induce her to do Corley a favour again. Corley agrees and the two men make an appointment to meet at night. He picks up the girl in question at the street corner and gets on the tram. Left alone, Lenehan walks around the town and enters a small restaurant to have late supper. Over the meal, he becomes reflective, reviewing his carefree, aimless but lonely life of a single vagrant, without any fixed job, which he has led and spent with his friends and girls on the street. He thinks he has come to feel embittered against the world by all those experiences. A feeling of fullness, however, makes Lenehan recover a little hope for the future to settle down with some nice girl with a little money. Out on the street again, as the appointed time draws near, he enters a state of nervous excitement and hurries for the meeting place, worrying lest Corley should return too early. Lenehan takes his stand at the corner half an hour early and lights his cigarette. He begins to worry that Corley has failed in the attempt, then after a moment, recollection of Corley's usual behaviour calms Lenehan down and reassures him that he will succeed. Yet at the next moment, Lenehan wonders if his friend will take another course with the girl and cheat him. When the two figures appear at last, Lenehan is delighted but cannot help following them and closely observing all their conduct. Corley and the girl stop at a house in Baggot Street, where the girl enters and comes back to talk with him. Leaving her there, Corley begins to walk swiftly when they feel some light raindrops. Lenehan takes them as a warning. He calls out to Corley and keeps on asking him if he has succeeded. However, Corley turns "his head to see who [called] him, and then continue[s] walking as before" (57). Lenehan is so baffled that he cannot but ask his friend, when "a note of menace pierce[s] through his voice" (57). Corley finally stops under the lamppost and extends his hand towards the light: a gold coin, which he has persuaded the girl to get for him,

is shining in his palm.

A.5 “The Mouse”

Theodoric is a timid man of sheltered upbringing and it is not until his mother dies that he takes a railway journey on his own. The only companion in his compartment is a lady slumbering and nobody else is likely to intrude till the train reaches the destination in an hour. As soon as the train speeds up, he notices a warm, small creature which has crept into his clothes. It is a mouse from the stable of the country vicarage where he has stayed the previous night. Theodoric is reluctant to undress in front of his quiet fellow-traveller but, as it is also unthinkable to let this mouse remain in his clothes, he decides to get rid of it right there. He makes a curtain with his railway-rug, by securing its ends to the racks, undresses in great haste and succeeds in removing the mouse. When it leaps onto the floor, however, the rug falls down as well and, almost simultaneously, the lady opens her eyes. He is very embarrassed, but the lady silently stares at him. He says in haste that he has caught a cold and tries very hard to save appearances. Theodoric is extremely nervous about every word the lady utters and is fearful, wondering if she will discover that he was half undressed trying to remove the mouse. It appears to him that the lady has detected his plight and even to be enjoying his confusion, which agonises him more. As the train approaches the destination, his worries and anxieties grow stronger. On hearing the lady say, “I think we must be getting near now” (16), he rushes into his dishevelled garments. When he is almost delirious and sinking back into his seat, the lady asks him to get her a porter to put her into a taxi, because “being blind makes one so helpless at a railway station” (16).

A.6 “The Necklace”

Mathilde Loisel is the pretty, charming wife of a civil servant. Although she has married a man of her own class, she disapproves of and is even irritated by her present modest condition of living, which another woman of her class would not complain about. She has always wanted to live more elegantly and luxuriously. One evening, her husband, Monsieur Loisel, offers her an invitation card to a party given by the Minister of Education. Against her husband’s expectation, however, she becomes cross, complaining that she has no dress to wear for such a reception and that she cannot join the party in the dress which she usually wears to the theatre. Loisel decides to spend all his savings for his hunting trip to buy a handsome gown for his wife. When the day of the party draws near, Mathilde looks depressed and dissatisfied because she has no jewellery to go with the new dress. Following her husband’s advice, she borrows from Madame Forestier a superb diamond necklace.

At the party, in her exquisite gown, with the diamond necklace round her neck, she is exhilarated. All the men stare at her, inquire about her name and all the junior staff ask her for waltzes. The time of bliss flies and it is almost dawn. Returning home by cab, Mathilde takes one last glance at herself in all her glory in front of the mirror and finds that the necklace is gone. The couple are at a loss. Loisel searches everywhere for the lost diamonds in vain. To his dictation, Mathilde writes to Madame Forestier to the effect that she needs some more time to have the broken catch of the necklace fixed. In a week, they decide to replace the lost necklace and go to a jeweller. To buy the necklace, Loisel uses the 18,000 francs legacy of his father and borrows the rest of the money from usurers. The necklace is substituted without being noticed by Mme Forestier.

To pay this appalling debt back, Mathilde dismisses the maid, gives up the flat and does all the rough household work by herself, while her husband takes extra jobs, outside and at home, in the evenings. In ten years they manage to pay off everything. Mathilde’s

appearance has been greatly changed by years of hardship and now she looks like the typical poor man's wife. One Sunday, when she is taking a stroll on the Champs-Élysées, she comes across Mme Forestier who looks as charming as ever. Mathilde greets her, but her friend cannot recognise her at first. Mathilde tells Madame Forestier about the necklace lost years ago. Mme Forestier is astonished to know the truth and reveals at the very end: "Oh, my poor, dear Mathilde! Why, mine was only imitation. At the most it was worth five hundred francs!" (46)

A.7 "Let Me Sleep"

Varka, a nursemaid of thirteen, is nursing a baby in a warm, stuffy room in the winter. The baby keeps on crying, wears itself out screaming, but it seems to continue almost endlessly. Varka is so sleepy that she can hardly move her lips or eyelids. The master and mistress are already asleep but Varka is forbidden to sleep. The repeating squeaking of the cradle and her own soft crooning increases her drowsiness. Seeing the icon-lamp flickering and green shadows moving, Varka has dreams and illusions in which Yefim, her deceased father, and Pelageya, her mother, appear. She recalls when her father passed away as if it were happening now. Then, her master strikes her violently and scolds her. Varka starts rocking the cradle and singing a song again but, as time goes by, her drowsiness grows stronger again. In the morning, the mistress orders her to do one job after another: to make up the stove, wash the steps, peel potatoes and so on. In the evening, there are visitors, which makes Varka much busier and gives her no time to herself. The night has come again and Varka is rocking the cradle and is very sleepy. The illusion comes to her again, but this time she notices that something has made her life a misery. Her last supreme effort tells her that the enemy is the baby. She is delighted to find the answer. As soon as Varka, possessed by delusion, smothers the baby, she sleeps "the sleep of the dead" (196).

A.8 "The Age of Grief"

In this novella, the reader has to wait until near the end of the story for its most suspenseful scene. Up to that point, the story is about two dentists, Dave and Dana, a wealthy and successful couple, and their family life with three daughters who all fall sick with flu. Dave, the character-narrator, senses one day that his wife Dana is in love with one of the members of the choir she belongs to, but he pretends that he notices nothing. Dave's loneliness, grief and jealousy are diverted now and then, here and there, by the family members' getting the flu in turn. The last patient is Stephanie, their second daughter and the toughest one. Her temperature rises to 104 °F (40 °C) and stays around 104.4 °F (40.2 °C), which makes Dave very anxious. At night, when Dave speaks to her, she does not respond and looks limp. The temperature now reaches 105.2 °F (40.7 °C). Dave rushes to call the hospital for instructions. Stephanie is hard to wake up, so Dave, the only member of the family without the flu, gets frantic. She is taken to hospital after all but the next morning she is back home again on the way to full recovery. After this, just before the story ends, Dana is away from their clinic and home for a whole day without leaving any message to Dave. Eventually she returns home, determined to stay with the family, but the couple do not mention the matter at all.

A.9 "Lady with Lapdog"

A beautiful young lady arrives at a hotel in Yalta, where Gurov has been staying on his own on holiday. This newcomer is always seen to be alone with a white pomeranian trotting behind her, whom Gurov is interested in and wants to get closer to. A married man in his

forties and a father of the three, Gurov has long lost interest in his older wife. He has disdained his wife as being unintelligent and narrow-minded and has had affairs with many women, none of which has ever brought him true happiness but has just increased his distrust of women. Anna, the lady with a lapdog, is also married though young and has felt unhappy with her life since marriage. It is not long before the two get acquainted and become intimate. After spending some time with Gurov, Anna receives a letter from her husband and leaves Yalta. Both she and Gurov feel guilty in their own way but think that they will never meet again. Back in Moscow, Gurov sometimes remembers Anna, but he has told himself that the affair was just another adventure, thinking he would never see her again. As Christmas draws near, however, his memories of her strangely become increasingly vivid and so irresistibly strong that he cannot rid himself of the memories even for a moment. At last Gurov visits Anna's town and finds her in the theatre accompanied by her husband. When Gurov greets her, Anna is astounded, even frightened, and blames him: "How you frightened me! ... I've suffered so much... I've been thinking of you all the time. The thought of you kept me alive. And yet I tried so hard to forget you—why, oh why did you come?" (277). Knowing his genuine feeling, she promises to see him in Moscow. Their secret meetings go on unknown by anyone for some time. One day, however, Anna cannot endure it, thinking how sad and even ruined their life seems to be. When Gurov tries to console her, he happens to catch a glimpse of himself with his hair beginning to turn grey in a mirror. He now realises that he has encountered a woman whom he truly loves after all these years and that the bond between them is strong enough to forgive each other what they did in the past. They discuss the matter for a long time, trying hard to find out how they can get along without too much suffering. They feel they can find a solution and start a beautiful life soon, but they also know the end is still "a long, long way away" and that "the most complicated and difficult part" (281) is just beginning.

A.10 "The Prophet's Hair"

In winter in Srinagar, Atta, a young man of wealth, enters the slum to search for a professional burglar. He is robbed of his money, lynched and nearly killed, and falls into a coma. Despite this horrible experience, a beautiful but strangely bruised young woman named Huma, who is Atta's sister, also enters the slum with the same objective of finding a professional burglar. Taking precautions, she announces that she has no money or jewellery because her father has disowned her, and that her uncle who is the Deputy Commissioner of Police will exercise every power to punish any would-be assailants. She is shown into a house by an old woman and meets a burglar. He demands of Huma details of the crime she wants him to commit. She tells him how everything has changed since Hashim, her father and a decent moneylender, found on the lake a small vial containing a strand of human hair.

Hashim is sure that the vial is a famous relic of the Prophet Muhammad stolen from the mosque (causing unprecedented protests in the town) the previous morning. Nevertheless, he decides to add it to his collection because of the exquisite beauty of the bottle. He confides to Atta the discovery of the hair and tells him to keep it secret. That evening, Hashim looks distended as if he were on the point of bursting. At the dinner table, he begins to confess his hypocrisy so far, the existence of a mistress and regular visits to prostitutes. He announces that his wife is not a primary beneficiary of his will. He calls Atta a 'dope,' while he accuses Huma of being wanton and lascivious and orders her immediately to go into purdah. The state of shock and dismay in his family increases with Hashim's cruel attitude towards debtors coming to plead for a period of grace concerning their payments. They are bullwhipped or cut by long knives. His physical violence extends to his family and his wife

goes into hysterics. Huma is disowned as she has challenged Hashim. To return the bottle to the mosque, Atta steals the relic from Hashim in his absence. When he is about to leave for the mosque, however, Atta notices that the bottle has fallen from his pocket and is somehow relieved at this loss.

Back home, Atta finds Huma bruised and weeping, while his mother is wailing terribly. Hashim has discovered the vial floating on the lake and become enraged. Atta concludes that the Prophet's hair is persecuting them. Huma has an idea that the hair had better be stolen from their house by some third party. That is why Atta and then Huma visit the slum to hire a thief. Sheikh, the Thief of the Thieves, confidently agrees to undertake the job. Huma promises him, as a reward, all the jewellery they own if he succeeds in stealing and returning the vial that same night. Sheikh accepts the commission, because he considers it to be a good opportunity to obtain a great fortune, to quit his job and to prepare himself for a respectable death. His four sons can feed themselves well enough as beggars crippled at birth by his father. That night, Sheikh enters Hashim's bedroom. The job seems easy, since Hashim, lying diagonally across the bed, does not have his head on the pillow. When Sheikh is about to reach for the bottle under the pillow, Atta suddenly wakes up and screams, "Thief! Thief! Thief!" (54). With these words, Atta dies. The next moment, his mother begins to scream, waking Hashim up. Armed with a sword, Hashim races from the room and the thief takes this opportunity to grab the vial from under the pillow. Rushing into the corridor in his confused anger with his sword in his hand, Hashim thrusts Huma through the heart by mistake. Finding he has killed his daughter, he is overwhelmed by grief and kills himself. At this sight, his wife goes insane (and later sent to an asylum). Realising that the plan has failed, Sheikh gives up any hope of the promised reward and leaves the house. When the police arrive, the Deputy Commissioner finds his niece killed. Reading her letter, he mistakenly concludes that Sheikh is her killer, and executes him. But the stolen Prophet's hair, found in the thief's pocket, is finally returned to the mosque. The vial works a miracle on Sheikh's family. His sons, in possession of the hair for a brief time, regain sound limbs but are thereby ruined: they cannot practice as beggars any more. Only Sheikh's widow benefits: she has lost her husband, but regains her sight and spends the rest of her life looking at the beauties of the valley of Kashmir.

SURPRISE

A.11 "The House of the Famous Poet"

In the summer in 1944, the protagonist takes a train for London and is impressed by two fellow passengers, a private soldier and a woman named Elise. The soldier looks "an atavistic type" with his high forehead, thick eyebrows and an "apelike jaw" (210) but is actually very gentle and kind, offering the two women cigarettes. Elise is seated beside her and invites her to the house where she works and which the heroine knows after her arrival there belongs to a famous poet. The heroine accepts her invitation and stays with her overnight. The next morning, the heroine is hurriedly packing her hold-all before leaving the house to catch her train, when she comes across the soldier whom she has met in the train coming up the stairs. He asks her to give him the fare in order to return to camp in exchange for "an abstract funeral" (215). She examines it carefully, is comforted greatly because it is exactly the thing she has wanted and delightedly hands over the money. Hastily she packs some of the funeral into the hold-all and stuffs some in her pockets, with the rest trailing behind her. On the train home, she is surprised to see the soldier sitting opposite her. She

asks him how he describes the abstract funeral for her information so as to make others believe her in writing. The soldier says that it is handmade and that Elise and the famous poet had bought one, too, without complaints, and gets off the train. When the heroine is complaining to herself that she wants a *real* funeral, she again hears the voice of the soldier, this time from the corridor. He explains that he has got off the train at the last stop but turns up again, as he is “only a notion” of himself (217). She throws the abstract funeral out of the train window after all: unless it is real, she cannot describe it and then it is useless. In that summer in London, many people are killed in the air raid. The heroine knows that the famous poet and Elise are among them. She tries to recollect the interior of the house of the famous poet, being very angry at the two people’s deaths, but thinks that she will accept ‘an abstract funeral’ one day without complaints.

A.12 “The Portobello Road”

The opening section (‘section’ here refers to a story unit which comprises one or more paragraphs and is divided by one line’s gap from the next on the printed page) begins one summer day when the characters, the heroine, Kathleen, George and Skinny, are young. While they are spending time on the haystack, the heroine happens to find a needle in the haystack. To commemorate this curious happening, George takes a picture of the three of them. The incident is deemed extraordinary luck by her companions, who give the heroine the nickname of Needle. In the next section (B), the story leaps forward to a Saturday much later. Needle is loitering in the Portobello Road when she happens to find Kathleen, with her husband, George, and says ‘Hello’ to him. He hears and sees her and is very disturbed, whereas Kathleen does not see or hear her and worries about George. Kathleen does not understand him: she remarks, “You know as well as I do, Needle is dead” (3) at the end of the section. Section B is followed in Section C by a ghostly explanation of Needle’s present situation. She reveals she has died five years before, but she has not altogether departed from the world. Taking a stroll in the Portobello Road is one of her old habits. That Saturday, she was somehow inspired to speak to George and, more surprisingly, became visible. In sections D to G, the story returns to the youthful days of the four characters and reports how they led their lives after leaving school. George goes to Africa to help on his uncle’s tobacco farm. Skinny (later) goes there too, to study archaeology. Kathleen stays in England and works in a shop in London, while Needle first goes to London but later accompanies Skinny’s party to Africa. In Africa, Needle and Skinny visit George and find that he lives with a black woman who is expecting a baby. Later Needle meets George again in Bulawayo and learns that he has actually married the black Catholic woman in the Congo and already has a few children. He tells that, as he has become bored with life in Africa, he intends to return to England alone, and asks her to keep his marriage secret, to which Needle agrees. She soon leaves Africa for London and there she renews her friendship with Kathleen. About ten years later, George suddenly appears in Kathleen’s shop and gradually becomes intimate with her. Kathleen and Needle plan a party in the country, and invite George. Unexpectedly, Needle goes there earlier to prepare for the party. She goes to the farm to get some milk, where she runs into George. He declares to her his intention to marry Kathleen and asks her again to keep his marriage in Africa secret, as Needle is the only person that knows it. Needle says that she must tell Kathleen if she is going to marry him. Infuriated, he murders her on the haystack and buries her body there.

In Section H, Needle’s corpse is found. The police cannot identify the criminal, and in due course George marries Kathleen. Section I is connected back to Section B, in which Needle takes her revenge at the Portobello Road market. She goes to the market on

Saturdays, finds George and speaks to him. Whenever George is frightened by Needle, he leaves there staggering; yet he cannot but come back next weekend to find her again. He gradually loses his mind, while Kathleen suffers a lot too. His behaviour in the market is incomprehensible to others; they eventually send George to a nursing home. He is quiet on weekdays but on Saturday mornings he gives the staff great trouble, insisting on going to the market to see Needle. He once confesses to the murder to the Kent police but of course they do not believe him. Eventually, following Skinny's advice, George and Kathleen emigrate to Canada, where he recovers somewhat. The last section features the earlier snapshot and ends the story with Needle's ghostly reflection that she would not really care to recapture her youthful days.

A.13 "The Open Window"

Framton Nuttel, who is undergoing a nerve cure, convalesces in the restful countryside. One day he visits Mrs Sappleton, whom he knows nothing of, as part of the treatment specially arranged by his caring sister. Framton is hosted first by her teenaged, self-composed niece named Vera. After a short conversation in which she discovers that Framton hardly knows anyone in the neighbourhood, Vera begins to tell him the tragedy of her aunt. Three years previously to the day, her husband and two brothers went hunting with their spaniel on their favourite snipe-shooting ground never to return. All three sank into the swamp and their bodies were never found, Vera recounts. Mrs Sappleton, Vera says, believes that they will return some day through the French window and so keeps it wide open on that autumn afternoon; she often tells Vera how they went, singing, "Bertie, why do you bound?" (120). There, to Framton's relief, Mrs Sappleton presents herself. Apologising to him about the window, she explains quite cheerfully that she keeps it open because her husband and brothers "will be home directly from shooting and they always come in" that way, and that they have been out "for snipe in the marshes" (120). Framton finds this so horrible that he desperately tries to divert the topic to his ailment, thinking it to be an unlucky coincidence for him to have visited her on that particular day. Then, in the twilight, three figures walking towards the window, carrying guns with a spaniel at their heels, come into sight. The niece is staring out at them in dazed horror, whereas Framton is "in a chill shock of nameless fear" (121). He even hears a young voice singing, "I said, Bertie, why do you bound?" (121). In a moment, abruptly grabbing at his stick and hat, Framton makes his headlong retreat. In response to her husband's greetings, Mrs Sappleton remarks on how extraordinary Mr Nuttel has been, dashing off without any leave-taking, as if he saw a ghost. Hearing this, Vera starts to explain calmly that he must be frightened of the spaniel, inventing fluently: "He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and brining and foaming just above him. Enough to make anyone lose their nerve" (121).

A.14 "The Gift of the Magi"

On Christmas Eve, Della counts all the money she has saved: one dollar and eight-seven cents. A mere \$1.87 cannot buy anything for her Jim. She flops down onto the couch and cries for a while. Then she tidies herself up before the pier-glass, rapidly lets down her hair and looks at it at its full length. The Dillingham Youngs have two possessions, their treasures: one is Jim's gold watch which is inherited by his father and his grandfather and the other is Della's long hair. Her hair at its full length looks like "a cascade of brown waters"(4) and makes itself almost a dress for her. She falters for a moment and weeps

again; then she decidedly and cheerfully goes out. Della enters a shop and sells her hair for twenty dollar. Then she ransacks the stores for a present for Jim and finds a platinum fob chain of good quality which she believes is worthy of his gold watch. With this chain, Jim will not feel nervous check his watch in company. Back home, Della makes curls of her short hair so that she looks wonderful, worrying how Jim will like her new hair. In the evening, with the coffee and meal ready, she waits for him to come home and says a silent prayer that Jim will still like her. When he comes back and sees Della, he stares at her in such a way as to make her feel terrified. She explains that she has cut her hair and sold it to buy him a present. Jim embraces Della for a while, then takes out a package and gives it to her. Opening the package, Della screams and wails with great joy: there lie the combs of pure tortoiseshell she has long wanted. "My hair grows so fast, Jim!" (5) she cheerfully says, leaping up like a little cat. Now Della holds her present out to him on her open palm and asks him to give her his watch. Jim sinks back into the couch with his hands under the back of his head, saying with a smile that they should put their presents away for a while as they are too nice to use at the moment. He has sold his watch to buy the combs for her.

A.15 "Bliss"

Bertha Young, aged thirty, is in sheer bliss and, when shopping, can hardly resist an impulse "to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh" (95) at simply nothing. Among the guests she has invited to a dinner party are peculiar, literary friends and Pearl Fulton, a cool mysterious beauty, whom she is especially charmed by, although Bertha hardly understands her yet. Harry is mostly disinterested in or even cynical about her. Thinking of her, Bertha looks towards "a tall, slender pear tree in fullest, richest bloom" (99) in the garden; but she also sees a grey cat creeping across the lawn with a creepy black shadow following it.

The 'modern' and thrilling friends arrive and the party starts merrily. Harry joins them a little late, and Pearl Fulton, who wears in silver and looks silver all over, arrives a little later still. Bertha is fascinated by her and finds it miraculous that, she thinks, she can guess Miss Fulton's mood instantly. Asked by Miss Fulton if she has a garden, Bertha eagerly shows her the garden and the pear tree. Bertha feels that they have held a special communion, "understanding each other perfectly" (106). When the people are having friendly talks after dinner, Bertha overhears Miss Fulton and Harry, concludes that Harry dislikes her and feels very upset. Bertha is blissfully in love with him and their life together. Having been dreadfully worried with being frigid, now she ardently feels alive with desire for him. At the very close of the evening, however, when the guests are leaving, she inadvertently glimpses Harry and Pearl together, and it is suddenly apparent that Harry and Pearl are having an affair. Running over to the windows, Bertha cries, "Oh, what is going to happen now?" while the pear tree remains "as lovely as ever and as full of flower and as still" (110).

B. TABLES

Table B.1 Outcomes: Possible, Desired and Actual

	<i>Possible or potential developmenst/outcomes</i>	<i>Desired outcomes</i>	<i>Actual outcomes</i>
“Camp”	Whether the baby is safely delivered and the Indian woman is safe or the woman is badly injured by the operation and the baby is stillborn. (global)	The woman safely gives birth to a baby and she herself calms down.	She gives birth to the baby and calms down.
“Little Things”	Whether the man and the woman stop fighting for the baby or not. (global)	They stop fighting.	No clear ending is shown but the sentence with an implication of the baby’s death: “In this manner, the <i>issue</i> was decided.” (an emphasis added) Suspense unresolved
“Good Thing”	(i) Whether Scotty wakes up to the relief of his parents or he is actually in a coma, dies and his parents are devastated by tremendous grief of loss. (ii) Whether there is violence or murder between Ann and the baker or not. (both global)	(i) Scotty wakes up from a long sleep and Ann and Howard are relieved and happy. (ii) Nothing serious or violent should happen between Ann and Howard or to the baker. The couple and the baker understand each other and are reconciled.	(i) Scotty dies eventually. (ii) The baker finds out that Scotty died and the angry parents somehow make up with this lonely man.
“Gallants”	Whether Corley breaks his promise and takes another route or presents himself as he promised; and either he succeeds in tricking the girl or not. (all global)	Corley returns to see Lenehan at the appointed time with his expected success.	Corley appears with the girl, and with success, showing Lenehan a gold coin in the end.
“Mouse”	Whether the half-naked Theodoric is observed by the lady when he gets dressed or somehow he manages to escape her sight. (global)	Theodoric manages to get dressed without being seen by the lady.	He manages to get himself dressed again but he seems to think he could not escape the lady’s sight. On arriving at the station, he learns that this lady, who he suspects has enjoyed seeing his miseries all through, is totally blind.
“Necklace”	Whether Mathilde finds the lost necklace and can return it to Mme Forestier or she has to buy a new one which she cannot afford to obtain in an ordinary way. (local)	Mathilde and her husband manage to find the diamond necklace and can return it to Mme Forestier.	Mathilde purchases a very expensive, genuine diamond necklace to replace the lost one of Mme Forestier.

	<i>Possible or potential development/outcome</i>	<i>Desired outcomes</i>	<i>Actual outcomes</i>
“Sleep”	Whether Varka collapses without any sleep or is allowed to take a rest by her mistress or someone else at some point. (global)	Varka is allowed to take a nap or manage to take a rest somehow.	Varka, in her illusion, comes up with an idea to get rid of a cause of her problem, smothers the baby and has a very deep asleep or dies.
“Grief”	(i) Whether Dana and David divorce or they are reunited in the end. (global) (ii) Whether Stephanie overcomes the flu or gets into serious, even critical condition and David’s family is visited by an unexpected misfortune. (local)	(i) Dana and David will be reunited. (ii) Stephanie’s fever goes down and is released from the hospital, which gives David relief.	(i) Dana comes back to David and is determined not to leave him. (ii) Stephanie is in the hospital overnight but soon gets over and returns home the next day.
“Lady”	Whether Gurov and Anna both have fateful encounter and are to stay together or not. (global) This global suspense is preceded by a couple of minor (or local) cases of suspense, however, which lead to the major suspense: whether Gurov can see Anna in her town in secret and whether Anna shares the same affection of Gurov’s and is glad to see him or not. (local)	They are destined to be right for each other, manage to stay together and divorce their spouses in due course. (global) Regarding the minor suspense, Gurov and Anna have a successful meeting with each other. (local)	The global suspense is left unresolved; before that the local suspense is resolved.
“Prophet’s Hair”	(i) Whether Huma can hire the Thief or fails to do so and lynched as her brother was. (ii) Whether Sheikh successfully steals the vial and the family can recover peace or he is found by Hashim and fails, causing another disaster to the Thief and the family. (both local)	(i) Huma can hire the Thief. (ii) Sheikh succeeds in stealing the vial from the sleeping Hashim and everything returns to what it used to be.	(i) She has Sheikh agree to take the job. (ii) Sheikh quickly removes the vial after Hashim, who is woken up by his wife’s screaming, rushes out of the room.

Table B.2 Characters in Conflict/confrontation and Their Relations

	<i>Protagonists or other characters in trouble</i>	<i>Antagonistic characters or other related characters</i>	<i>Types of confrontation/conflict</i>
“Little Things”	‘she’ and ‘he’	‘he’ and ‘she’	<i>A</i> : the woman wants to keep the baby but the man tries to take him too.
“Good Thing”	(ii) Ann (& Howard)	the baker	<i>A</i> : Ann feels as if the baker is deliberately harassing her and the baker’s attitude is first challenging, tapping the rolling pin against his hand.
	(i) Ann (& Howard)	Scotty, their son and his serious condition	<i>NA</i> : Ann is afraid that her son is in a coma and is going to die.
“Camp”	Nick	the young woman in labour	<i>NA</i> : The young woman is suffering from her difficult delivery, while Nick wants her to feel easier and to have her baby born soon.
“Gallants”	Lenehan	Corley	<i>NA</i> : Lenehan’s anxiety is evoked partly by his own pessimistic expectation and partly by Corley’s behaviour just before the ending, but it seems Corley does not seem to be spiteful or adversarial against Lenehan.
“Mouse”	Theodoric	the sleeping lady	<i>NA</i> : Theodoric fears the lady will see his misery and ridicule him, but she looks like that because of her blindness. The lady is never aggressive towards him or challenges him and has no intention to trouble him.
“Sleep”	Varka	her mistress and her crying baby	<i>NA</i> : Varka’s unbearable drowsiness is caused by the crying baby and her mistress who mercilessly keeps her working without rest.
“Necklace”	Mathilda (and her husband)	Madam Forestier	<i>NA</i> : Mathilde cannot tell her wealthy friend that she has lost her diamond necklace, whereas it is imagined that others less proud and more honest would have done so.
“Grief”	(i) Dave	Dana	<i>NA</i> (?): Dave believes Dana is having an affair outside marriage. Although they do not confront each other, Dana admits Dave has correctly sensed it
	(ii) Dave	Stephanie	<i>NA</i> : Dave worries about Stephanie’s flu which looks very serious.
“Lady”	Gurov and Anna	Their spouses (who do not appear in the story)	<i>NA</i> : As their spouses and families do not know their relationship yet, there cannot be any conflict or confrontation. It is anticipated that they cannot avoid direct confrontation—physical or non-physical—with their spouses when the affair is revealed.
“Prophet’s Hair”	(i) Huma	Unknown enemy (Thief) or her own fear	<i>NA</i> : Huma, walking in the dark guided by an old woman in the slum, hits her shin against something (or someone) but nothing is seen and it is most probably her own fearful mind that makes the event suspenseful.
	(ii) Sheikh	Hashim	<i>NA</i> : Hashim does not know his vial is going to be stolen again but wakes up to hear his son scream “Thief!” Sheikh succeeded in stealing the hair back without being noticed by Hashim.

Table B.3 Points of View in Suspense Narratives

	<i>Type of narrative framework</i>	<i>Character(s) perspective is restricted to in suspense narratives</i>	<i>Modality in suspense narratives</i>	<i>Noteworthy linguistic/stylistic devices used for aligning characters' point of view and other comments</i>
"Camp"	B(N) neutral	Narrator, who is implicitly aligned with Nick	Remain unchanged	Frequent referent to the character by their names (rather than pronouns)
"Little Things"	B(N) neutral	Perspective unrestricted to any characters	Remain unchanged	DS without inverted commas are effective in describing the emotional outburst of the fighting couple. No perspective restriction is found but as the story is about one and only one event—fighting for the baby, a kind of 'focalization' could be recognised at the level of story.
"Good Thing"	B(R) neutral	(i) Ann, as well as Howard (ii) Ann, as well as the baker	Both in (i) and (ii), B(R)+ve and -ve modes occasionally embedded	(i) FIT appears often. (ii) B(R)+ve and negative modes are used in combination to convey Ann's outrage, where the narration told in the positive mode produces a feeling of neutrality.
"Gallants"	B(R)+ve	Perspective restricted to Lenehan	Neutral modality occasionally embedded within the positive framework	- FIT in B(R)-ve and neutral to narrate Lenehan's inner thoughts - B(R)+ve and neutral modes are used in combination to seem to make Lenehan feel closer than in the positive mode only.
"Mouse"	B(R)+ve	Perspective restricted almost exclusively to Theodoric	Negative modality is embedded.	- <i>Verba sentiendi</i> or other emotive expressions tend to appear in embedded phrases as adj. and adv. phrases to modify the main clause. - IT is in B(R)-ve to describe Theodoric's worries and anxieties.

	<i>Type of narrative framework</i>	<i>Character(s) perspective is restricted to in suspenseful episodes</i>	<i>Modality in suspense narratives</i>	<i>Noteworthy linguistic/stylistic devices used for aligning characters' point of view and other comments</i>
“Sleep”	B(R)+ve	Varka	Remain unchanged	<ul style="list-style-type: none"> - Non-preterit tense is used to enhance the vividness of the intensity of drowsiness the heroine is experiencing; - Direct address to the reader by the narrator may attempt to evoke the reader's sympathy for Varka.
“Grief”	A +ve	Dave	<p>(i) The narratives in the first half of the story are mainly in positive modality, whereas the scenes leading to resolution are narrated more in the neutral modality;</p> <p>(ii) The positive mode and the neutral mode are used almost evenly.</p>	<p>(i) In the second part near the end, repetitive narrative, of singular frequency, occurring in the same or similar syntactic structures tells Dave's anxieties of Dana's abrupt absence.</p> <p>(ii) A single, long sentence is used to describe agitation and worries of Dave.</p>
“Lady”	B(R)+ve	Gurov, as well as Anna (later in story)	Remain unchanged	FIT includes more exclamations and interrogatives than declaratives, which seem to help enhance character alignment; thus, the perspective appears restricted to Gurov's.
“Prophet's Hair”	B(N) neutral	Perspective unrestricted to any characters	<p>(i) Positive modality embedded;</p> <p>(ii) Negative modality embedded.</p>	Resolutions of suspenseful episodes are presented more readily and sooner than the other stories, though the first suspenseful episode is prolonged a little longer than the second.

Table B.4 Strategies for Sustainment and Delay of Literary Suspense

	<i>Increased likelihood of negative development</i>	<i>Zigzag course</i>	<i>Narrative pace manipulation and other techniques</i>
“Camp”	Slightly observed but not very obvious—the difficult condition of the Indian woman and the medically deprived environments she is under are told.	None	The central event of conflict is always presented in SUMMARY, and this is sustained by SCENIC narration which consists mostly of conversations (DS) between characters.
“Little Things”	Basically none, though the struggle between the two characters itself gathers momentum as the story approaches the end. During the fight, a ‘negative’ ending does not really seem to be hinted at.	A zigzag is found not between positive and negative outcomes (but between ‘he’ and ‘she’, i.e., who is to keep the baby).	Fighting of the couple is given in SCENE, whereas the baby is occasionally recalled of very briefly (once even analeptically, as in “The baby <i>had begun</i> to cry”) in SUMMARY narration. The story is accelerated as it approaches the end, which works effectively to sustain suspense.
“Good Thing”	<p>(i) The parents hold a negative prospect, against which Dr. Francis always shows his positive diagnosis. Yet, the examinations to follow one after another and Ann’s encounter with the Black family again support their negative expectation. Just before the resolution, the likelihood of the desired outcome rises rapidly, but very briefly. Thus, the pattern in the first part matches the increasing negativity but the latter part presents the opposite pattern, of increased likelihood of a positive outcome.</p> <p>(ii) Situations are described to gradually aggravate between the Ann and the Baker towards the ice-breaking resolution.</p>	<p>(i) Scotty wakes up just before he dies. Till then, the suspense zigzag moves back and forth between the parents’ pessimistic view and the doctor’s optimistic diagnosis of Scotty’s condition.</p> <p>(ii) None.</p>	<p>Both (i) and (ii) fairly heavily depend on SCENE and PAUSE to sustain suspense. Besides:</p> <p>(i) ELLIPSIS (“<i>In an hour</i>, another doctor came in,” or “<i>After a time</i>, she said...”) and SUMMARY (“They <i>waited all day</i>, but still the boy did not wake up. <i>Occasionally</i>, one of them would leave the room...”) are used to enhance a feeling of suspension—how long the Scotty stays in the same condition and how worried his parents are.</p> <p>(ii) SCENIC passages play a greater role than PAUSE. Especially near the end of suspense, SCENE and PAUSE are quickly repeated by turns to accelerate the narrative pace.</p>

	<i>Increased likelihood of negative development</i>	<i>Zigzag course</i>	<i>Narrative pace manipulation and other techniques</i>
“Gallants”	The likelihood seems first even between negative and positive outcomes; in the scene prior to the resolution, the pace is accelerated, the likelihood is divided even more equally, and Corley, totally uncertain about Lenehan, becomes exasperated.	At first Lenehan wavers between optimism and pessimism, so the course proceeds in zigzag fashion fairly frequently between positive and negative prospects. As the sustainment becomes prolonged, the zigzag course goes more towards the negative side, when Lenehan has become totally uncertain.	Lenehan’s impatience is mainly expressed in PAUSE, whereas Corley and his female companion are described in SCENE. In the delay passage, SCENIC descriptions occasionally inserted serve to maintain a state of uncertainty. SUMMARY is used in concentration in the first part of suspense to represent Lenehan’s impatience, thus help sustain suspense.
“Mouse”	Theodoric’s struggle with getting dressed seems to worsen as the train approaches its destination. His firm belief that his plight has been observed and ridiculed by the lady appears to become even stronger.	None	PAUSE plays a major part in sustainment: Theodoric’s misconceptions are told in PAUSE, while conversations (DS) with the lady, her expressions and his own behaviour are narrated in SCENE from his perspective.
“Necklace”	The situation seems to start deteriorating when Mathilde’s husband comes back with nothing after searching the town for the necklace. He again searches in vain everywhere that the faintest of hopes leads him. The diamond necklace is not found after all.	The zigzag course is taken more towards the negative side than to the positive one, so that the negative resolution is more in focus.	Events are told in SCENE, including DS and SCENIC descriptions, one after another to advance the story at a constant pace, thus not such a strong sense of sustainment is felt.

	<i>Increased likelihood of negative development</i>	<i>Zigzag course</i>	<i>Narrative pace manipulation and other techniques</i>
“Grief”	<p>(i) Dave’s assumption that Dana has an affair with her choir director seems to gain more and more assurance towards the end of the story.</p> <p>(ii) Not only does Stephanie’s fever rise but she does not answer Dave, which makes Dave terribly worried.</p>	(i) (ii) None	<p>(i) PAUSE is more frequent in narrating Dave’s inner thoughts and emotions over Dana’s suspected affair, whereas in the second part of the same episode, SCENIC narration tells how Dave has got upset and agitated with her disappearance for two days.</p> <p>In the latter part of (i): the SINGULATIVE narration of the same or similar syntactic structures (“Dana was not at home at three [the time varies] when I”) describes Dave’s anxieties to the maximum.</p> <p>(ii) SCENE is dominant also in narrating the extreme worry of Dave about Stephanie’s flu.</p>
“Lady”	Not perceived in the major suspense. In the preceding minor suspenseful episodes, the pattern is observed at the outset but only rather briefly.	None	The first minor suspense over whether Gurov can see Anna again is sustained by PAUSE and SCENE appearing roughly by turns, while the second one about Anna’s reaction to Gurov is sustained more by SCENE. The major suspense is sustained by PAUSE.
“Prophet’s Hair”	<p>(i) Being invited into a dark place and while she follows the old lady, Huma is seized with fear. Uses of adjectives (‘dark’, ‘darkness’, ‘terror’) are strong enough to make the reader anticipate some rather pessimistic outcome.</p> <p>(ii) Not particularly found.</p>	<p>(i) None.</p> <p>(ii) When the thief is about to reach the bottle, Atta screams, which wakes his mother up, screaming, and eventually Hashim wakes up; but as he soon gets out of the room, the thief manages to steal the hair back.</p>	In both (i) and (ii), SCENE and PAUSE serve to sustain a state of uncertainty. In (i), SCENE and PAUSE appear almost by turns, whereas in (ii) SCENE prevails.

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